

# ink&secondsight



the official **all about eve** magazine summer 2000 £3.00



## **fairy light nights**

exclusive julianne interview

**marty live in london**

unplugged tour diary

# ink&second<sup>sight</sup>

the official  
all about eve  
magazine

issue 1 - summer 2000

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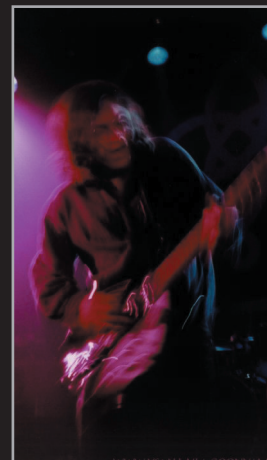
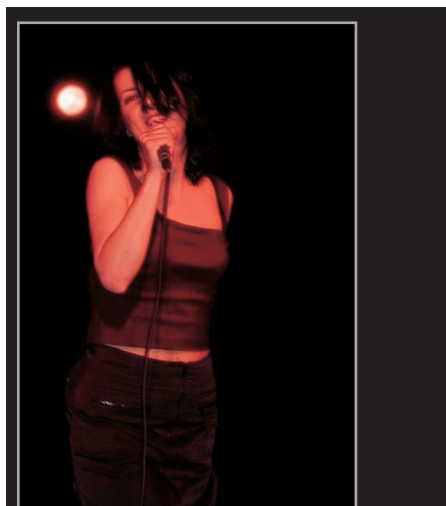
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## thanks

Special thanks to Julianne Regan for her help and belief in our project.

[www.inksecondsight.co.uk](http://www.inksecondsight.co.uk)

in association with Candytree, the official  
All About Eve and Julianne Regan website  
[www.allabouteve.net](http://www.allabouteve.net)



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<b>inside front cover</b>	back (andy)	astoria, london 23 nov 1999 & fibbers, york, 8 july 2000
	julianne	nottingham, 24 nov 1999
	andy	nottingham, 24 nov 1999
	marty	manchester, 25 nov 1999 (photo by copliot)

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printed by quadrant design & print, 9 high town road, luton.

Dear Angels, Ravens & Dreamers....

Well it is a dream isn't it, how else could you describe it? **All About Eve** was a phrase which seemed to belong to an ever more distant and impossible past as recently as October 1999 and yet here we are, scrambling for tickets and tearing helter-skelter around the country as if the intervening seven years were naught but a brief holiday!

Despite the best efforts of the music business and press, the Eves are still a force to be reckoned with. No-one who saw their sell-out gig at the 400-seat Leeds Varieties Theatre can doubt that. There would be even less doubt in their mind if they were aware of the numbers passing through **Candytree**, the official Eve web-site (<http://www.allabouteve.net>). The site was overwhelmed by traffic at one point.

It goes without saying that only a very special band with an incredibly loyal following could achieve such a miraculous comeback. All About Eve's slumbering fan-base is buzzing once more so what better time to re-establish the official fan magazine. We pick up the baton from the sadly departed *Eden* in the hope that we can do as good a job. Ink & Second Sight will include all you would expect; reviews, news, interviews, competitions - all done by the people who really know, the fans.

We want and need readers from the great Eve family around the world to write in and share their ideas, reviews, opinions and dreams. If you are an All About Eve fan, then this publication is for YOU - make sure you are a part of it.

Everyone connected with Ink & Second Sight wants to see the Eves playing the very best venues and recording and releasing lots of new material - that can happen, if people who care about the band pull together.

There is no record company money anymore so if the world is to re-discover this magical music it is All About Eve's loyal fan-base that must spread the word. The official Eve website Candytree has done a brilliant job doing just that and Ink & Second Sight seeks to build on that success, but ultimately our return trip to the Royal Albert Hall depends on each and every reader of this magazine.

**George Takei** from *Star Trek* said "It was the fans, their dedication, their ingenuity, their endless ways of campaigning that have given *Star Trek* it's longevity."

*Star Trek* went from being a show on the verge of cancellation to the international phenomenon it is today. Surely we can get All About Eve back to the Royal Albert Hall - piece of cake!?

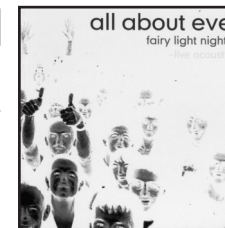
Hold onto your hats : the best is yet to come.

Love from all at Ink & Second Sight

...all that's new in the world of All About Eve

## new album

It's been a long wait, but on June 12th the first new All About Eve album since *Ultraviolet* in 1992 finally hit the streets. Hands up who thought it would never happen ? Okay, everyone - put your hands down now. *Fairy Light Nights* was recorded during the January and February acoustic tour and is reviewed in this Issue by the I&SS team. Needless to say, it's an essential purchase.



## new marty album

Marty released his fifth solo album, *Hanging Out In Heaven*, in February this year on the San Francisco based label Heyday. He supported the release with a solo US tour in April, and a one-off London date in May. Full details, including how to get a copy of the CD, can be found elsewhere in this Issue.



## two more new marty albums

It's turning out to be a busy year ! In addition to his studio album, Marty has also released two live CDs, both featuring solo acoustic performances. Each CD includes material from his early solo albums, alongside some **Church** songs. *Live At The Fine Line Café* was recorded in February 1990 at the Fine Line Café (where else) in Minneapolis, *Live At The Knitting Factory* is taken from a performance in New York City in 1988. Both CDs are available from Heyday Mail Order (details over the page).



## seeing stars : a rarity re-issued

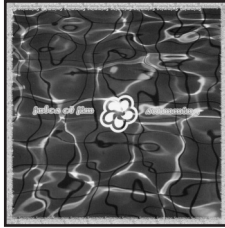
Back in 1997, a CD was released in Sweden by a band called **Seeing Stars**. The CD bears the same name as the band. Never heard of it ? Then you might like to know that the band is a three-piece, namely Mark Price, Andy Cousin and Marty Willson-Piper. The CD has become almost impossible to get hold of, so news of a re-issue is very welcome. Unfortunately, the re-issue is limited to just 500 copies. By the time you read this, the CD should be on sale at some of the Eves gigs, and it's also available via Heyday Mail Order - while stocks last !



There's a review coming in Issue 2....but for now all we'll say is that we love this CD !

### new jules et jim material

Following on from the release of the **Jules Et Jim** single *Swimming* in Belgium last year, Julianne spent some time in June working on new material with **Jean Marc Lederman**. In total six new tracks have been recorded, which with the two from the *Swimming* CD make the release of a mini-album a possibility.



“So now, we just have to decide whether to release a mini-album or get a couple more tracks sorted and release a full album,” Julianne told us, “and we have to decide whether to do it ourselves or find a small - or big! - label.”

The six newly recorded tracks are:

<i>(Don't You Wish) Life Was A Movie</i>	<i>A Million To One</i>
<i>Sylvia</i>	<i>Queen Kerosene</i>
<i>Beautiful World</i>	<i>I Only Have Eyes For You</i>

*I Only Have Eyes For You* is a cover, which Julianne says is “just *made* for Radio Two - Makes **The Carpenters** sound like **Iron Maiden**....”

### rarities album on the way

It's not ready for release yet, and it doesn't even have a title, but Julianne and Andy have been hard at work for some months on a new All About Eve compilation album - a project that it seems will now result in not one but *two* new discs. This will be no ordinary “greatest hits” collection, instead it's a rarities collection.

Julianne says, “We've actually compiled this one ourselves, trying to include stuff that we think would be hard for people to find. Loosely, we will be looking at a Volume One and Volume Two split into the two ‘eras’. From *D For Desire* to *Drowning* and then from the beginning of the ‘Marty period’ until the end of the Phonogram period. There won't be any MCA stuff on it, no *Ultraviolet* period stuff. It gets too complicated if more than one record company are involved! More as I hear it!”

There's more about the planned release in the conversation with Julianne elsewhere in this issue, but one highlight of the first disc is certain to be a new version of the band's first single, *D For Desire* - already recorded - which will appear on the CD alongside the original version.

### heyday mail order

Several of the CDs mentioned here are available from Heyday Mail Order. Ink & Second Sight has no direct link with Heyday, but from personal experience we can recommend them for an efficient and friendly service.

**Heyday Mail Order, 5 Kirby Street, London, EC1N 8TS, United Kingdom.**  
<http://www.heyday-mo.com>  
phone +44 -(0)207 404 5667 fax +44 -(0)207 404 5668

### “Good manners don't cost nuffink, do they?”

The Unplugged tour continues to take in venues large and small, meaning the Eves are playing to very different audiences from night to night. After some of the earlier gigs were disrupted to some extent by chit-chat from parts of the audience, we've heard from a number of fans who were disappointed at the lack of consideration shown by some of those who came to the shows they saw.

You can read more about Julianne's thoughts on the current tour and the ups and downs of playing such a variety of venues in this issue's exclusive interview, but since the interview was conducted, this is what she's said on the subject :-

“OK -Bad language warning !

I have to say that this really pisses me off. I have actually seen these so called 'fans' (I know some of their faces) talking and laughing their way through the gigs. You can see an awful lot from the stage and we do. There can surely be NO point whatsoever in coming to see a band you used to like, or used to like more than you do now, if you are going to TALK through them? What do they come for? Is it just to get together as a kind of reunion every few weeks? If this IS the case I WISH THEY WOULD STAY AWAY !!!!! Why don't they just meet in a fucking pub and hang out together instead of ruining the gig for others and sometimes for US. I have been put off my lyrics by hearing someone's conversation in the middle of a quiet section of a song. I'll say it once more and I'll say it LOUD :

DO NOT COME TO THE GIGS UNLESS YOU WANT TO LISTEN.

Unlike Marty, I don't try to insist on total silence but I DO object to seeing people that would consider themselves 'fans'. What is even more irritating is that I have seen a couple of people, who shall remain nameless, who have actually been on the guest-list and have used the privilege to get in and ignore the band. Sorry, but this comment has touched a nerve.”

Here at Ink & Second Sight we agree completely with Julianne's sentiments: nothing is more annoying than coming along to see an acoustic performance to have it marred by people talking all the way through the performance. In passing on Julianne's thoughts on the subject, we hope that anyone planning to attend any of the shows listed above will bear her words in mind.

### the i&ss newsletter service

Alongside the magazine, we also offer a latest news service. News concerning new releases, live appearances etc can break very quickly and the magazine cannot hope to cover this type of news in a timely fashion. In order to keep everyone updated, we will post out periodic newsletters to those who request them. In order to take advantage of this free service, simply send us a stamped self-addressed envelope at the address above, marking the envelope “Latest News” and we will send you the latest newsletter by return of post. Readers outside the UK should send us an envelope and an International Reply Coupon (IRC). We will also be offering this service via E-mail. If you want to receive the latest news updates in this way, contact us at the above address, or E-mail [newsletter@inksecond sight.co.uk](mailto:newsletter@inksecond sight.co.uk) stating your desire to do so and providing the E-mail address you'd like the news sent to.



So, Julianne... Nice to be back?

Ooh! Nice to be back... Well, without getting too philosophical - because one could argue, "Well, where was I before I came back?" - it's very nice to be doing this again. And the main thought I get is, "Why on Earth didn't we bother doing it before?" I can't believe we didn't bother! I mean, why? Unfathomable! I just got off the merry-go-round and that was it - I just left the fairground. And then when someone reminded us that that's what we used to do, we just started doing it again.

What made you reactivate All About Eve for the Mission support slots back in November?

It's more of a 'who' than a 'what'... Mr [Wayne] Hussey. He called Andy up and asked "Do you fancy re-forming the Eves to support us at these three dates?" And Andy said, "Oh God, I'd better speak to Julianne!" So I met Andy in the pub and I thought he was going to tell me he had a terminal illness or something, because he was so serious - he was expecting a "You what?!" But I just kind of went, "Well, I don't see why not..." We had to make up our minds quickly, there wasn't any time to deliberate. We had to make our decision within a couple of days, so when we found out that Marty was going to be in the country, and Mark wasn't doing anything with Del Amitri, there just wasn't a reason to not do it.

Was reforming the Eves something you'd ever considered yourself?

No! Not for a moment. I thought that was it. No, I never, never, never, never thought it would happen. Not because I had a big downer on it, but because everybody was so busy doing other things. Mark's in another band, Marty's got a million, trillion, zillion careers and he's got another band... y'know, I was the only one who didn't have anything else to do, so I never really thought that it would be on the cards. Not in a month of Sundays!

Looking back at 1992, do you think there was a general disappointment with what you were doing at the time?

Yes, there was. Yes! The Scottish Album! No, I say it with pride - the *Ultraviolet* album. People were pissed off with us because we'd taken some kind of leap - maybe it wasn't evolutionary, maybe it was crabwise - but people weren't ready for it. It was like it was too much of a leap in style and what we were always liked for, I think, was that we could do a good tune, a good song - we could write songs. And *Ultraviolet* is a great thread of atmospheres and interesting places to be, but there's not a lot you can sing along to. Because that was our fourth album, I was bored to death of hearing my own voice - so I decided to adopt a different vocal style to keep myself interested. I just didn't like my voice! And I liked the guitars a lot better than I liked my voice, so that's

how we mixed it, because... well, because I said so! And then I ruined our career and we lost our record deal... (Laughs)

## why on earth didn't we bother doing it before ?

How do you feel about the reaction those songs are getting now, on the acoustic tour, as compared to the reaction they got back then?

Well, the thing is, it's really my fault. I'm not laying on the ex-Catholic guilt, but I didn't sing the songs properly. I didn't! Y'know there's not a *Martha's Harbour* on that album, there isn't a *December* or anything like that, but sung with a bit of emotion, instead of through a sea of valium - which I wasn't on anyway, they've got something about them. They just weren't performed, they were just lacklustre. I'm not knocking the music, because I love the music - I can just... If I'm feeling lacklustre, it's the best soundtrack in the world.

That's what I do with it: I'll light some candles, lie back in a darkened room and wallow in the atmosphere of it...

Yeah! But you're not going to Hoover your room whistling it, are you? (Laughs)

So *Ultraviolet* is not a Shake'n'Vac ad?

No, it isn't! (Laughs) Imagine... Anyway, so I understand why. On reflection, I think maybe it should have been a side project. It should have been done - because we needed and wanted to do it - but maybe it shouldn't have been called All About Eve. Bands do that, you know - the 'Thingybob Project' or whatever. I still like it, but I

understand why some people aren't keen.

I've heard a lot of very positive comments from people who didn't care for the album, but who've heard the songs acoustically and are going back and re-investigating the album, now they've heard the material done differently...

Yeah... Well, y'know, the one thing I really wanted to do - but because we got dropped by MCA and it's too difficult to get hold of the tapes and stuff like that - I would love to, one day, get those master tapes, go into the studio, scrub off the old vocals and sing them again. And mix it again. And, y'know, you'd have a much

ultraviolet  
THE NEW ALBUM  
FROM all about eve LP MC CD  
RELEASED 26TH OCTOBER  
...THE BEST IS YET TO COME  
UK TOUR NOVEMBER 1992  
9TH NOTTINGHAM ROCK CITY  
10TH LEEDS POLY  
12TH NEWCASTLE POLY  
13TH GLASGOW QMU  
14TH MANCHESTER UNIVERSITY  
15TH BIRMINGHAM INSTITUTE  
17TH BRISTOL VICTORIA ROOMS  
18TH SOUTHAMPTON UNIVERSITY  
20TH LONDON TOWN & COUNTRY  
22ND UNIVERSITY OF EAST ANGLIA  
MCA

more accessible album. But you'd still have the other version for when you wanted to be candlelit, and, er... out of it! (Laughs) When you want to levitate above the carpet!

Well, after *Ultraviolet* was released, obviously you then went on tour. Do you have any enduring memories from those shows? They were controversial since the new material made up most of the set...

Yes... It was a bit cruel of us! It was selfish of us, but we wanted to do it.

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## you don't fuck with in the clouds

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*But then perhaps some people would say that art is selfish?*

I know... But are we art? (Laughs) Or are we entertainment, or are we a mixture of art and entertainment? Which I think we probably are, but we'd got the balance wrong. It's almost like you have an unwritten contract with the people who come to see you, that they deserve to be given something that they expect, and you also have the right to slip in something that you want to do. But we'd just been over-selfish. I thought the lightshow was fantastic, though! (Laughs)

*Oh, it was, it was incredible!*

Yeah, the pictures we got back from those shows of the lightshow were great. Fantastic!

*Going back to the entertainment thing, there were of course some old songs in the 'Ultraviolet' tour set. However, even they'd been changed slightly...*

Yeah... That was... (Julianne expels a deep breath) Well, of course we wanted to do it but we shouldn't have, we should have done those songs in a different way as a B-side track or whatever for those

who were interested. But, again, we were bored with ourselves and again, selfishly, didn't think for a moment that the people who were coming to see us were not bored of hearing the songs done the old way. We got a pretty violent reaction to it all... (Laughs) People saying... One guy actually came up to me after a show - I can't remember where it was - and said, "You don't fuck with *In The Clouds*." I said, "What do you mean? I can fuck with it if I want, I wrote it!" (Laughs) But, um, y'know, maybe you don't - maybe you don't... (Laughs)

I must say though, I did once see **Robert Plant** - we supported him - and I heard the intro of *Stairway To Heaven*, and I thought, "I can't believe it, he's going to do it!" And then he went (Julianne clicks her fingers and sings to a jazz rhythm) "There's a lady who knows..." Y'know, doing a jazz version of it! So I guess I should have learnt my lesson there... Consider me chastised!

**The Ultraviolet Setlist** : Phased, Yesterday Goodbye, Blindfolded Visionary, Dream Butcher, Freeze, Every Angel (reworked), Some Finer Day, Mine, Infrared, I Don't Know, Things He Told Her, Outshine The Sun, In The Clouds (reworked), See Emily Play. At some of the shows Ascent/Descent was also played.

*So in hindsight, you'd probably have altered the 'Ultraviolet' tour setlist? Put in more old songs and performed them without alterations?*

Oh yes. I think we... It was just down to selfishness. And we were! Artistically selfish - but we were bored.

*You thought perhaps that a bit of a shake-*

*up was required to inject new life into the band?*

Yeah. When you leave things alone for a while, a kind of magic comes back. But in a way I think we thought it'd be better than us just churning out - for the sake of it - a song that we were bored of doing. So we thought we'd inject a bit of newness into things. When all that was actually required was just not to play some of this stuff for about ten years. And then it is magical again! (Laughs)

*Looking back at the 'Ultraviolet' tour, how much do you feel that the negative reaction to the album and the shows were responsible, ultimately, for the split?*

Um... Well, we were disheartened, but we would have survived. But then when the record company said, "Right, you are shit, and we're dropping you", then that was the final nail in the coffin. We were confused at how negative people were, because we were all excited about it and we knew it inside out, and had lovingly crafted it, and we were like, "Oh no..." We felt people weren't giving it a chance. But fair enough, they don't have to if it's not what they want to hear - which again, maybe it should have been a side project. Y'know, I still stand by it as being one of my favourite records that we'd done, but it isn't really the incarnation of All About Eve that people had in their minds and wanted, and expected.

*How much do you feel that you should do what the fans expect, and how much do you feel you should please yourselves and do what you want to do?*

Er... again, you've just got to hit a nice balance. I think it has to be this way, I don't really believe in arrogant artistry, I think you have to... If people are paying to come and see you, which sadly they do

have to.. (Laughs) Then you are obliged to do what they have come to see, primarily, and then you can get away with a little of what you want to do as well.

*You can't sacrifice what you want to do yourself altogether, though, can you?*

Well, it's not really such a big heartache for us now, because we haven't done this for so long, it's all fresh and new. So we're not thinking, "Oh Lord, we'd better do 'Martha...'" Instead, it's like "We could do 'Martha...'" - what a great song!", y'know...

*Would you be tempted to say that, accidental though it was, the extended break was almost necessary? You say how bored the band were with the old songs, and you with your voice. Maybe the actual gap, in the end, was what was required?*

Well, it's done the trick, because... It's completely enjoyable. And one great thing about it is we don't have a record company - even *Fairy Light Nights*, which is coming out, though we don't have a contract, we're not signed, we're just doing it, and there's no obligation for a second or third album, or whatever...

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## what i needed to do was get out of the music business

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So here we are, without a record deal, so we don't have to please anybody there. We don't have to go hunting for press, because we don't need it: because with the gigs it's a question of you see an ad in the local paper and you either come along or you don't. There's the website, which is a means of communication, there's this

[magazine] which will be a non-electronic means of communication... So, yeah, I think what I needed to do was to get out of the music business! Seriously! Because... (Julianne sighs) It was like... "It's just not worth it any more", because the bad side always negated the good stuff... No matter how great the gig, there was always some argument to have with someone in the week about something.

*It's surprising just how many bands are actually saying this now... There are quite a few bands "going it alone" via their websites, selling directly to their fans. There does seem to be this increasingly common attitude that record companies often don't have the bands best interest at heart.*

Mmmm. Well, these companies are losing their power, and a lot of that is to do with the internet. Also, it's weird, but when you first get a record deal, no matter how non-materialistic you are, you think, "Ah, well..." (Julianne rubs her hands together briskly) "I'm made! I'll never go to work again!" And we only just got a living wage... But you say "I'll never have to go to work again, and, wow, it's going to be great!" And then you look at the bank accounts, and ridiculous amounts of money have gone through it this way and that way, but none back to you. Not even to pay your rent and stuff like that really! So you think, "Well, look, why spend £60,000 on a video we haven't got?" Because we don't actually need to get on MTV, because we're going to make a video and no-one on MTV is going to play it, because we're not cool. You might get on VH1... (Julianne grimaces) But it's not worth £60,000, so, um... we just needed out of the music business. And I think 'Cottage Industry', for want of a more 'cyber' term : or 'Cyber-Cottage Industrialisation', then (Laughs) - is the way to go. Let's seize the day! (Laughs)

So, the 'Ultraviolet' tour didn't have a direct impact on the subsequent split?

Well, to be honest, we did those two nights in London at the Astoria or one night at the Town & Country Club or wherever it was, and it was fantastic! I enjoyed it, and we didn't know what was round the corner, which was being dropped. And I



think - I'm not blaming anyone, but if we'd made an album that - once again, for the lack of a better term, "the kids" - were with us on, if we'd have had our audience on our wavelength, then we would have gone on. Y'know, said to MCA, "Yeah, well, we'll just get another record deal." But we thought, "God, Mercury don't like us, MCA don't like us..." and just kind of shrugged ourselves out of existence. It really was like that. So I think the tour had a bit of an effect... a knock to our self-esteem that made what followed all the harder to deal with.

*So the split happened, yet somehow everyone's kept very busy ever since! You've appeared on a wide variety of incidental projects and then ended up in a 9 to 5 job! That must have felt pretty bizarre after being in such a popular band for so long?*

Well, I went off somewhere to do some maternity cover, and when the six months were up, they asked me if I wanted to stay

on. And there was really no reason not to, so I stayed on!

*A classic case of "It's a job, innit?"*

Yes, and it stopped me from going completely insane! Because I'd had a year - or two - of sitting and watching *This Morning with Richard & Judy*, taking pills and eating chocolate. It was so soul-destroying. I've literally sat around in my jim-jams all day, because there was no reason to get dressed. Unless I was going to the shops for a piece of chocolate... (Laughs)

*The thing is, I guess you have the time to do things, but you don't do anything because you don't have the money to go and do it with...*

Yeah, that's right. I actually became a great window shopper... looking at vases. Maybe that's an idea for the future: All About Eve vases... (Laughs)

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## in a way the three of us are scared to start writing again

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*Were you writing at all during this period? Or if not, what spurred you into writing again?*

It was the first proper job I've ever had in my life. I'd worked in a bookshop for six months, and I used to be a nanny, years and years and years ago. But this was my first nine-to-five job, and for the first few weeks I was like, "How do people do this?!" So I'd come home, exhausted, switch on the 8-track and I'd be, "Ohhhh..." (Julianne feigns exhaustion) I was actually like that for the first three

months of working there, going to work, then coming home and going straight to bed, reading and watching the telly. The job wasn't exactly rocket science, but it's deadlines, and you're staring at the screen all day, so I didn't write anything for ages and ages.

*So what did make you start writing again? Was it simply boredom, or did something kickstart it?*

Well, I haven't actually written anything since the Mice album. I've got a load of demos recorded around that time that weren't used, but I haven't written anything since. I've just got a broken 8-track recorder, which is now famous... (Laughs)

*Tales are legion about the amount of unused Eves songs that remain "in the vaults". For instance, there's a story that there were something like 37 songs having been written during the 'Touched By Jesus' sessions...*

Oh, there were loads. Yeah, there's loads from that. But some dreadful ones too, honestly. There's one that I'm singing in Latin, and I don't know how to speak Latin! (Laughs) I tried to remember hymns that I knew, and so I'm singing in Latin as a choirboy... There are some songs that aren't even good enough for a B-side! (Laughs)

*And there were some further sessions following the 'Ultraviolet' release and tour, ostensibly for the fifth Eves album that ultimately didn't appear. Is there anything lying around from those sessions?*

Most of what was produced from those sessions actually ended up on the *Seeing Stars* album. Those songs were all being written when we were all together. They were works in progress for the next All About Eve album. They'd be saying,

"Well, what about this one?" and I'd be going, "No, No..." It just wasn't my thing. So then Marty, Andy & Mark went away and recorded that material themselves, because it suited them, and it was fine - it was just that the songs didn't really suit me. *Battersea* (from the **Mice** album - Ed) was written at that time too, as was *Let Me Entertain You*.

*Right... We'll ask you more about those songs later! So is there anything else from those sessions that remains unreleased?*

Um... yeah. (Laughs) But nothing any good! There was our cover version of *See Emily Play* (originally recorded in 1967 by **Pink Floyd** - Ed), which was good... There was a song called *X-Ray Eyes*, which was a bit dark: very dark, and a bit depressing... Yeah, in fact there are just reels and reels and reels of tapes with no singing on them, cos the guys are prolific and I'm not!

*So in writing a new Eves album, would you revisit any of this unused material, or would you start afresh, from scratch?*

I think we would initially start afresh, just because... to see what we get. Yeah, I think that'd be spiritually very good for us. We might revisit some...

*Of course, it could be you're in a very different place now to the one you were in back then to some extent as well...*

Oh yeah, I think we would be... In a way the three of us are scared to start writing together, because it's like... "Well, what do we do?" Because our problem's always been that there's so many different things we can do. Um... You know, I don't mean, "Oh, we're going to go Techno", or "We're going to go jazz fusion..." it's like, "What are we?" And we wouldn't know

until we started trying.

*I think if you went techno that that'd make the reaction to 'Ultraviolet' look very tame...*

(Laughs) Yeah! (Julianne adopts a "street" accent) Oh no... *Keeping It Real* by All About Eve! "Is it cos I is folk that you don't like me?" (Laughs)

*Speaking of all things pop and techno, there was that dance cover of 'Martha's Harbour' released last year by Strike's Victoria Newton...*

Oh, yes! (Laughs)

Victoria Netwon's version of *Martha's Harbour* was available in a staggering range of mixes including original 7" - original 12" mike koglin edit mike koglin's oceanic remix blu edit - blu remix floorplay remix sicario remix - landscape remix Here at I&SS we prefer the original. But you knew that already.

*What was your reaction to that?*

Actually, I was completely inoffended by it. It's inoffensive. I don't think it was great... but they didn't have me going "M-M-M-M-M-Martha's harbour..." or anything like that... (Laughs) The first version I heard, I was like, "Oh God, that's bloody awful", cause it was like *shhhub, shhhub, shhhub...* (Julianne imitates a heavy hardcore techno drum pattern) Really fast techno! And she was just singing something - I think it was "I am an ocean wave", over and over and over. But then I heard the "proper" version [without the heavy dance beat and with the complete set of vocals], and I was a bit disappointed,

because it was just pointless. She sang it quite like me, but with the beat under it. Y'know, we'd have done a better job of that, and we're not a techno band - y'know, cause Andy's great with his loops and stuff and we could have done that...

*Or done a 'Heavy Metal' version of it, like you did with 'Phased'...*

Yes! Which does exist, incidentally... But for a split second I was delighted, because I thought, "Fantastic! It might end up as a car ad or something and I'll get a new roof!" (Laughs) But it was disappointing because... I was never a fan, but you remember when the **Utah Saints** used those samples of **Annie Lennox** and **Kate Bush**? That was at least interesting - not my kind of music, but... This was just... I don't think they were very good at it, the people that did it.

*It's a very cynical trend, though, isn't it? To take any song that has ever charted, stick a dance beat under it, re-release it and hope you flog a few records...*

Yeah... The current one is *On The Beach* by **Chris Rea**. Have you heard that one?

*Yeah... that's quite scary, isn't it!*

Yeah... but that version of *Martha's Harbour*? Inoffensive.

*All of which brings us bang up to date, and to current events. Following the Mission support dates, you've gone out on what I think is safe to call an 'extensive' acoustic tour as a three-piece. How do you feel about the shows that have happened so far?*

Well, obviously some are better than others... (Laughs) But you do have take it as it comes: y'know, for every Worthing there's a Leeds. I hope! (Laughs) I'm

enjoying it, because it's really relaxed. And if we make mistakes, we just apologise and get on with it. Y'know, we're not pretending to be a great, slick outfit. We're just saying, OK, here are some songs that hopefully you want to hear, and we're going to enjoy doing them. It's really that simple. There's no heartache and no hassle, and I really, really enjoy it.

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## for every worthing there's a leeds

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It's very different to the electric All About Eve, the two things not to be really confused. I'd be disappointed if people thought that this was it forever: that we were just going to do this forever. I'm loving it now, but we'll have to have an electric period. Have to!

*So hopefully the balance between acoustic and electric shows will change in the future?*

Yes. Although I do think that getting the electric thing together is more troublesome because Mark's in another band, so it might well be that we have to get somebody else, and people might think, "Well, that's not really All About Eve, then." But we might have to do that, because obviously he's not going to leave **Del Amitri**, cause he's having a great time.

Apparently they're less "miserable" than we are... (Laughs) So ideally the balance will change, but it just depends on circumstances. Mark's pencilled in for the electric shows over the summer, but he has to make sure he's free to do them. If he's not, then we'll just have to get someone else in. Someone good, not just some £50 a week bummer... (Laughs) Obviously Mark's contracted to Del Amitri,



so if they've got nothing else on, and if they're really nice guys then you'd hope they'd say "Well, you go on then." But Mark's up for it, yeah.

*The Leeds gig was a giant step forward from the Worthing show. What actually went wrong at Worthing?*

What actually happened was... Well, the D.I. box...

*(Puzzled silence)*

Basically, in layman's terms... *(Laughs)* When Marty pressed a certain pedal that he needed to press for certain songs on a certain guitar, he could not play for feedback. And, y'know, if it's *Outshine The Sun*, then fantastic, but if it's *Martha's Harbour* then it's just going to be ridiculous! So rather than everyone sit around while Marty tried to fix it, Andy and



I said, "Well, let's just do what we can, then, and give Marty a bit of time to sort himself out." Well, Marty tried, he tried, he tried, he tried... He *tried*... And in the end he just went *(Julianne expels a deep*

*breath and shrugs helplessly)*, sat down and watched us with his beer, which was really the only thing he could have done. I mean, he was pissed off... I felt for him - y'know, he wasn't being churlish or anything - he was, like, "Oh, noooooo...", cause he really wanted to play, he didn't want to *watch* the band... *(Laughs)*

*It's kind of unfortunate really that Worthing was the first show back after the break following the shows earlier in the year, which made it worse for him.*

Yeah, yeah... and they'd been driving for six hours, and it was raining... And it wasn't... I mean, we might make a couple of mistakes on this tour with the places that we book into, but we're going to studiously try and avoid those kind of venues where people have to stand up all of the time. Because if you're listening to acoustic music, no matter how nice you are, or how into the band, you're going to start chatting, because you can't see and... well, y'know, I'd be chatting if all I could hear was... *(Julianne makes tuning noises and imitates malfunctioning equipment)* So I just think that those stand-up venues... they're just not ideal. So we're going to try and eliminate that from the future.

*Last night in Leeds was great, though... Do you sometimes feel that you know a place is going to be great when you first walk through the doors?*

Yeah, sure. We walked through the doors last night and just went, "Oh, Yeeeee!"

*Bath was a bit like that too, wasn't it?*

Yes, it was - and so was Warwick University... Y'know, maybe it's a sign of our age, but the Arts Centre-y kind of places... If I went to see **David Sylvian** - whom everyone knows I love - I'd rather

be sat there than stood at the bar with a pint. Well, or whatever it would be.

*I guess it's a question of focus, again...*

Yes. I mean, Colchester Arts Centre was fantastic. Go to the bar, get your drink and sit down. No silly rules about no smoking, no drinking... but you can sit there, and have your drink and... y'know, so you don't feel you have to be on your best behaviour. I mean, I don't believe people have to be silent, but sometimes people can put me off, or make me forget a lyric. At times, I find it's best to focus on someone who's really into it, who's singing along, and perform for *them*, rather than to people standing at the bar who might be talking, or whatever. But we can't adopt a fascist attitude... y'know, All About Eve gags... *(Laughs)*

*Which brings us to the Peterborough gig, I guess, and Marty making his now-infamous exit stage front!*

Again, y'know, it was a funny one, because it was one of those clubs, where you just get the locals in anyway. And they're not going to say *(Julianne adopts an awestruck tone)* "Oh God, it's All About Eve!" So they have every right, really, to do what they do because we've made the mistake of booking ourselves into the wrong venue. But with some of them you just don't know til you get there. So now we're taking a lot more things on recommendation from people that have played in the places before. I don't know what tonight will be like - a mixture, I think, but mostly seated.

*How did you feel about last night's show in Leeds, though?*

I *loved* it. Absolutely loved it. And it was the perfect gig for us - if I hadn't made that mistake! I really wanted to crucify

myself... *(Julianne forgot the words to 'The Mystery We Are' about a minute into the song - Ed)* It would have been like such a perfect memory if I hadn't done that! But it was lovely... Andy's dad was up in the box, and he's a lovely man, and we saw him backstage afterwards and he was *proud*... It was just fantastic. Lovely sound, really nice. We stayed in a really un-plush hotel, though! *(Laughs)*

*That's rock'n'roll for you isn't it? Life on the road...*

*(Laughs)* Yeah! "What do you expect for £28 a night!" *(Laughs)*

In the two days that preceded this interview we'd seen two gigs that were poles apart. The first, at Worthing, was a complete nightmare for the band, and Marty in particular. Everything that could go wrong did go wrong. The following night in Leeds saw the beautiful 400 seat City Varieties Theatre filled to capacity as the Eves put on the finest display of their 'comeback' so far.

*Whose idea was it to do the two songs from Marty's solo albums in the set originally? I mean, you've got three Marty songs in there now, but you started off with two...*

Ah, you see, it's not him, it's me. I'm a fan of Marty's songs...

*I know you love that third song you've added to the set now... ('You Bring Your Love To Me', from Marty's solo album 'Hanging Out In Heaven' - Ed)*

Ohhhh... I love that! He played it to me round his house ages and ages and ages ago, and I was like, "Oh, just put it on

again!" "Oh! OK, no problem..." he said. "Oh, it's one of the best songs I've ever heard in my life!", "Oh, it's the song Pink Floyd never wrote!"... "Oh, I wish it was mine, I wish I could write that..." And Marty was like, "Hey, there's nothing to stop you", cause anything's possible with Marty. So I said, "Well, look, could I?" And he said, "Yeah!" But I said, "Great, but I don't think I should sing it by myself. You should kick it off and then we should sing it together." Because it works that way.

And the other songs were my idea too! When we compiled the acoustic album (the newly-released 'Fairy Light Nights', reviewed elsewhere this issue - Ed), he was away. When he came back, he said, "Did any of my songs make it onto the album?" And I said, "Yeah, both of them!" And he was like, "God! Anyone would have thought that I was here compiling it!" And I said, "No, we just put the best stuff on there, and also things that people haven't heard..."

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the song is dark. it's still dark, it's still very dark. it's...very different, but it has the spirit of the original.

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And, with the release of 'Fairy Light Nights', the first new All About Eve album since 1992, we're looking to the future. Next on the agenda is the "Rarities" project, which has been on the books for a while and is going to be released via Almafame. Can you tell us a bit more about that?

Unlike any of the other All About Eve

compilations that have appeared over the years, none of which we've been at all involved with, we've actually compiled this one ourselves, trying to include stuff that we think would be hard for people to find. For instance, the B-side tracks from the original release of the *In The Clouds* single - *End Of The Day*, *Love Leads Nowhere*, *Calling Your Name*, *More Than This Hour*, and *Paradise*... Also *D For Desire*, *March Hare* and all that stuff.

Things like the single version of *Lady Moonlight*, cause the version on the album's very different, and I prefer the other one, and all that kind of stuff, that I think people would think, "Well, that's actually worth having", instead of being ripped off once more for another *Best Of*. And so I said to Andy, "Well, wouldn't it be good to actually really full-circle it by trying a new version of *D For Desire*...?"

*Now that'd be something to hear!*

(Laughs) Well we've done it now! When I suggested it, Andy said, "Oh, that's a bit Goth..." And I said, "No, no, no, we'll strip it right down..." And Andy's Mr Loop... Please don't be scared when I say this, right? *Don't... be... scared!* There is a bit of a loop under it. It's not Techno! It's very heavy. It's a heavy, *heavy* loop. The song is *dark*. It's still dark, it's still very dark. It's... very different, but it has the spirit of the original. Very different. If you listen to them back-to-back, it will just make *sense*.

*So that's going on the rarities disc as well?*

Yes, it will.

*That's interesting to say the least. This also begs the question, of course, of whether you'd play some of these older songs live again?*

Yeah... Though I do wonder that if we played the new version of *D For Desire*, whether we'd get the same kind of reaction we got when we did the new versions of the old material on the *Ultraviolet* tour... (Laughs) Though to be honest, I doubt we could play the original version of *D For Desire*, because it was so based on Tim's riffs and his pedals. I'm sure Marty could pull it off, but why should he have to duplicate someone else's work when he's so much better doing his own thing? I'd like to play *Calling Your Name*. I love it! (Laughs)

*There are those who are lobbying for you to play 'Our Summer' at Cropredy, which admittedly seems to be an apt rallying cry. There's a sense of excitement among fans that the band are back, and that the ball is rolling again, and the lyrics to that one reflect how many fans seem to feel.*

Yeah... Well, we'll have much more scope this time, because for the Mission support dates, we only had 20 minutes some nights: I think 45 minutes was the longest we managed to play for. There's not a lot that we could cram into that. We wanted to play a bit from everything that we could, but if it's our own gig, we can do whatever we like!

*Still looking to the future, then: do you see a future for All About Eve now that you didn't see before?*

I do. Because before, it was always a big, full-time thing, where you had to try and get in the charts, and where you had to try and increase sales for the record company...

*Kind of "Make or Break"?*

Yeah, make or break. So I see a very lengthy future for us in this incarnation. I don't mean acoustic, but in the state of

mind that we're in, without any record company ties or industry involvement. Certainly until either party - us or the fans! - gets fed up. (Laughs)

*Well, it might be quite a long time from this side!*

(Laughs) Oh, I don't know... You just don't know! (Laughs) But I think the only way we can have some longevity is by writing some new songs as well.

*That'd be fantastic, obviously! Are you planning any new material at the moment? Or are you already putting something together?*

No, we're not working on anything yet, because there's no time. But we'd love to, we'd absolutely love to. But everyone's busy at the moment. Marty's a bit of a hope, because he's kind of dedicating himself to All About Eve until the next Church thing happens. So, y'know, maybe he and me and Andy can get together a couple of evenings a week when we're not gigging, or we can all work on ideas and bring them to each other... Sadly we won't be able to say, "Right, let's take three weeks and go in somewhere and bang out some stuff", which is what we used to do. So it'll be, um... up Everest by your fingernails, but... we want to do it!

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There's more to come from this exclusive interview with Julianne in the next issue of Ink & Second Sight.

# lightning strikes again!

The Mission Support Dates, 23-25th November 1999

We've already had the full story of how the reformation of All About Eve came about, but how did those tentative first steps back into the arena of live performance actually go? Three intrepid reporters tell us their experiences of the three shows that the band played when they went out as the support act with **The Mission** last November...



Backstage at the Astoria.  
Note camera-shy drummer.

"First, we had to see if Marty was free." said Julianne. "We tracked him down in New York and it just so happened that he had the required window in his diary. Andy had to clear things with the other half of **The Lucy Nation** and that was OK. Next, we had to see if Mark was free, and, it seems that **Del Amitri** are quiet at the moment, so that worked out well. And, as Mr Humphries would say 'I'm free!'"

So, a few nights before, Andy and I had a meet-up and sorted out the budget and decided that, yes, it was just about possible. So, we were on!

We were just the support, so, I thought we'd only be allowed to play for about 40 to 45 minutes. It was hard to choose which songs to play. For example, Andy and I were deliberating questions such as 'Do we do 'December' or do 'Shelter From The Rain'? Do we do 'Wild Hearted Woman' or do we do 'Our Summer' ... Given that we could only do about 9 or 10 songs in the allotted time, something was going to have to go!

So, we were booked to play the London Astoria, the Nottingham and the Manchester dates. This made us think that it would be great if we could tag one or two of our own dates onto the end of the **Mission** shows - if only we knew what was coming!"

The Astoria, London  
23 November 1999

by Howard Crowe

It's 12:30am and I've just walked in after an amazing evening.



By the time I got there it was about 7:30 and the first band (**Crazyhead**) were on so I thought I should go in and not risk missing anything. I remember them from the late 80's and thought they were quite fun in a retro punk sort of way. A strange choice to open though.

It started to fill up down the front as the gear was changed over. I was standing about 20 feet back from the stage and very central. Anticipation was high (for me anyway) and as the time came round to about 8:15, the lights went out, the stage filled with smoke and blue lights and the cheers started as the intro to *Phased* played over the PA but with other noises and samples swirling in and out over the top. The band walked on stage (Marty, Andy, Mark and Julianne accompanied by ex-Mission man **Rik Carter** on keyboards and acoustic guitar) and kicked into the

song which sounded much better live than on record.

The sound was excellent and, being completely sexist, I have to say Julianne looked simply stunning with shoulder length hair and wearing a tight, black short skirt and matching strap top. I think she was nervous as her voice faltered a bit at times but who wouldn't be, stepping out onto a big London stage for your first All About Eve gig in seven years. She soon got into her stride though, helped in no small part by the great reaction of the audience.

Next up was *Shelter From The Rain*. They were starting to sound more confident as this went on and it was a beautifully atmospheric version (no **Wayne Hussey** though!)

Third song was *In The Clouds* which benefited from the second acoustic guitar and really got the crowd starting to sing along. By this time Julianne really seemed to be getting into it and was moving around the stage a lot more than I seem to remember her doing in the past, with a huge smile on her face. That wonderful voice certainly hasn't suffered from such a long time away from the stage, sounding top notch.

They then went straight into *Strange Way*. Not one of my favourites but it sounded very good with the keyboard backing that



Rik was playing and the crowd were really starting to get involved by this point with all the hands

in the air and even some jumping around. The area in front of the stage gradually filled up more and more as the set progressed which was great to see and each song was greeted with more cheering

and applause than the one before.

After *Strange Way* (and Julianne's always very quiet "Thank You!"), the gentle keyboard intro to *Are You Lonely* started.



I was so happy they played this and it sounded stunning, with excellent keyboard washes underneath the careful picking of Marty's guitar.

I have to say that never being a fan of his style before, I was surprised at how much better I thought Marty was playing this time. Very thoughtful and in the spirit of the song. The song built superbly as it does on CD and I even started to shut out the constant chatting of some people near me. *Shame* on you, guys!

Next was *Freeze*. Again, I thought this sounded much better live though it was a fairly pedestrian version, nothing special. I guess it's a song you either love or hate. The latter seemed prominent as there was more talking around me during this song than almost any other. Why people feel the need to do that I don't know. That's what the bar is for isn't it?

They then moved on to what I thought was a slightly slow version of *What Kind Of Fool* but I love the song so I'll forgive them. It did pick up a bit and sounded great with the acoustic guitar underpinning Marty's. Large proportions of the crowd were singing along to this as well which was nice.

Julianne then asked the crowd what they'd like to hear and complained of feeling like **Jon Bon Jovi**. Luckily someone shouted for *Every Angel* (another of my favourites) and they went into a storming version which sounded superb with the added acoustic guitar and really rocked along. By this time, the crowd were with them all the way, singing and dancing along.

The band seemed to be genuinely enjoying themselves too, especially Julianne who had a big smile on her face almost the whole time and like I said before was moving and dancing around the stage far more than I think I've seen her do before.

Then came a slight pause while Julianne strapped on a guitar before the acoustic intro to *Outshine The Sun* started. And this is where words fail me. It turned into an absolutely stunning eight minute version which had me hypnotised and stunned by the incredible energy of the swirling psychedelic feedback created by the two



electric guitars and the constant rhythmic strumming of the acoustic. So much so that I just didn't want it to end. I wanted to feel that sound flowing around me forever. Unfortunately it had to stop, but what a superb way of ending the set.

And with Julianne saying how much she still loved us and their 45 minutes up, they walked off having done a superb job (if a little hesitant at first) and having really got the audience on their side.

The set was a great selection, very well put together and didn't sound dated at all (though how about something off *Scarlet...* next time maybe?). I hope they enjoyed it and felt as good as I did. It's got to make them realise how much they are missed. If a show like that couldn't give them some incentive to do their own again, I don't know what would. I honestly don't think they could have expected a better reaction having been added to the tour at such short notice with only two weeks to prepare.



By the way, **The Mission** were brilliant too and no, Julianne didn't guest. Not even on *Severina!*

The set list in full:

*Phased*  
*Shelter From The Rain*  
*In The Clouds*  
*Strange Way*  
*Are You Lonely*  
*Freeze*  
*What Kind Of Fool*  
*Every Angel*  
*Outshine The Sun*

**Rock City, Nottingham**  
**24 November 1999**  
by **Jason Clarke**

Just got back from Rock City and I am still deaf! Pardon?

Well, what can I say? We want more! It was lovely to see the Eves again and they really looked like they were enjoying themselves, especially Julianne and Marty.

They basically did the same set as the Astoria, but replaced *What Kind Of Fool* with *Flowers In Our Hair*, which went down a storm! Perhaps the best crowd reaction in my opinion! (I think Julianne was surprised at just how well it went down!)

What was good was just how well they were received, though the crowd kinda quietened down for the *Ultraviolet* material and *Are You Lonely*. I think there were general problems with the PA at Rock City because *Phased* sounded really crap, though the last time I heard it there back in 1992 it was perfect. It was the first song though, and it soon got better after that. After hearing the set list for the Astoria I was wishing it wasn't going to be the



same, yet it virtually was - so I was a bit disappointed, mainly because there are a few songs that I don't really like. Absolutely nothing off *Scarlet and Other Stories* - what about *Tuesday's Child*, *Only One Reason*, *Road To Your Soul*, and even *December* - all good live and it would have been nice to have included at least one!

Anyway, *Strange Way* came up and I absolutely hate this song.... BUT it sounded FANTASTIC live! What a difference! I think what really swung it was Marty's playing! Exquisite! Still can't believe at just how much guitar swapping he was doing.... 3 or 4 changes in all! He really put a lot into *Freeze* as well, though I don't think most of the crowd knew that song, or *Outshine The Sun*.

So, I hope they decide to tour on their own right.... and I am sure everyone would be a lot happier with a very much longer set list (and some songs from *Scarlet...*). Judging by the reaction, I can't see them having any problems selling tickets!

Incidentally.... what a brilliant Mission gig too! This was my fourth time and it was possibly the best.... though again the PA



Nottingham

didn't sound right on a few songs (I think Wayne was even annoyed at one point).

On the whole, great to see them back and if they were headlining then I am sure the PA would be better too! So, when's the next tour??

*Phased*  
*Every Angel*  
*Shelter From The Rain*  
*In The Clouds*  
*Strange Way*  
*Freeze*  
*Are You Lonely*  
*Flowers In Our Hair*  
*Outshine The Sun*

**Manchester Academy**  
**25 November 1999**

by Ade Rixon

Fantastic gig in Manchester, a very strong performance. It was good to see the band so involved in the show. Some powerful renditions, but things really took off with *Strange Way* - an extremely heartfelt vocal. Good to hear *Freeze* too - not perhaps technically the best performance, but such a good song (1993 nominee for

best use of the word "ablaze" ). *Flowers In Our Hair* also had a lot of vim, despite some guitar shenanigans for Marty (who had already started *Are You Lonely*).

Unfortunately, a strict running order meant that at least two songs were dropped, which was a great injustice (especially as **Crazyhead** overran slightly). To be fair, the band didn't seem to let it spoil their good humour.

The Mission? Uh yeah, they were there too. Yeah, pretty good, strong vocals, bit one-paced. Nice to see the following categories of g\*th represented: - "Just dyed my hair for the first time in ten years." - "Haven't got any hair to dye because it fell out after all the dye I used in the 80s." - "Can't dye my hair anymore because it would scare my kids." - "I put a firecracker in my make-up box and then held my face over it."



London

Anyway, All About Eve would be crazy not to follow up on this. Even fanbase apart, there is a place for material of the strength of the *Ultraviolet* and *Mice* albums. And at least they'd be able to do a full set.

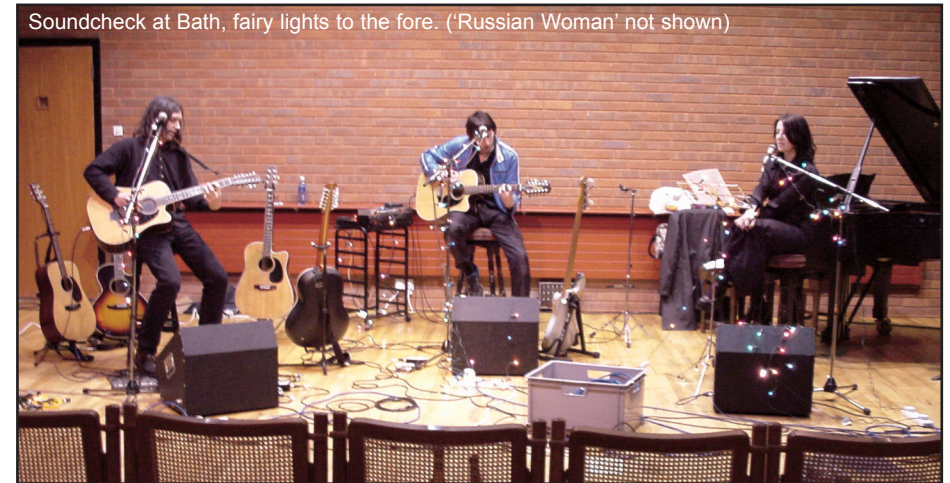
Opportunity knocks, indeed!

*Phased*  
*Every Angel*  
*In The Clouds*  
*Shelter From The Rain*  
*Strange Way*  
*Freeze*  
*Are You Lonely (intro only)*  
*Flowers In Our Hair*

# all for one, and one for all...

the 'three musketeers' acoustic tour  
 a tour diary by john lynch

Scarcely six months ago, on a chilly January day in a nowhere kind of town, the Eves stepped out onto the stage of Warwick Arts Centre, opening their first headline tour since they parted company in 1993. Ink & Second Sight's own **John Lynch** was there to welcome the band back to active duty, and was to follow the band across the UK on the subsequent dates. This is his story...



Soundcheck at Bath, fairy lights to the fore. ('Russian Woman' not shown)

So All About Eve are back after a mere seven years. They pop up like a jack-in-a-box, play three live gigs, mutter about playing more and for a while it all goes quiet. They can't surprise you any more, you're beyond surprise - right? WRONG! They decide to play unplugged! The Eves and unplugged - that doesn't compute surely? WRONG! Well they're bound to be a bit ropery at the first gig....WRONG!

**Warwick University Arts Centre, Coventry**

**15 January**

So I walk in at the first gig of this acoustic tour thing. I venture into the soundcheck and the scene is the stuff of dreams. A small room is dark, some fairy lights glow softly, Marty sees me arrive and rewards me with a warm smile, Marty and Andy are knocking out an elaborate version of *Freeze* (just my fave track that's all) - Julianne sits hunched forward in a seat carefully picking notes from that oh so golden voice. The track ends, the last note dies, those emboldened enough to gatecrash this surreal scene applaud. "Good evening, Mr Lynch" says Julianne - it's great to be back with the family again.

For their first venture into this brave unplugged world we come to Coventry, a safe hidey-hole before the harsh lights of London. Throughout the tour some fairy lights glow invitingly on stage. As the lights go down the crowd is stunned into silence and Marty walks on stage to a deathly hush. Is this the end for the Eves, what are all these hardcore fans gonna make of this?



Luton 2nd night

"Shhhh!" says Marty unnecessarily, and there is some applause at last as Julianne and Andy appear. *Scarlet* is the first track of the first gig. Andy is hard to judge but Julianne looks nervous and Marty gets into a guitar muddle and shakes his head at one point - thunderous applause nevertheless.

Surely you all know the rich sounds of *Scarlet* by now - to an idyllic gentle melody we consider a torch flickering in an English castle, Emily Bronte sweeps past in scarlet dress all pale and introspective. With a quill dipped in blood we consider dying for words and burning our clothes..... there, now you have some idea!

This gig is a real test for All About Eve. The test for the music is whether it is strong enough to survive outside of a 'rock soup'. The test for the band is how well they can translate the music to an acoustic setting. Fans need have no worries - music and band succeed beyond my wildest expectations.

A standing ovation complements the notes of the final encore - *Share It With Me*. The truth is this : the Eves lose nothing by playing acoustically - indeed some might argue that being able to *really hear* Julianne's crystal clear vocals across every note of every song is the way it should be. I won't referee that debate, I just think this acoustic vision will have a whole new generation of romantics falling in love with the Eves world.

### London Borderline

17 January

Did I mention the banter? Oh yes, the Eves talk on stage now! Rewind back to any Eves gig I can remember and count the words Marty says during a gig - I can't remember him ever saying anything! But fast forward back to the present, it's all changed! Just as the Eves unplugged the amps, someone has plugged in Marty's mouth instead. What you get is always interesting!

Julianne joins in the banter and even Andy told a joke (once!) but it's Marty that holds centre stage and when he's on top form he has his own on-stage chat show. Sometimes it's a bit like Jerry Springer, but whatever happens, Marty's mood is now always a point of note for the evening!

In between the *Marty Springer Show* we get music and *More Than The Blues* is second in the set - an all-smiling, knees bending, bobbing Julianne warms me to

this song which has never been a fave of mine - it sounds faintly American to me which is an odd taste for a song about Coventry! Julianne sinks a bit of wine and the Eves then deliver a simply stunning version of *Are you Lonely*. The three of them are just perfect acoustic chemistry - Andy picking the odd atmospheric note from his bass, Marty twinkling softly and Julianne just *destroying* me with her voice - I turned to my friend and just shook my head, I didn't need to say anything.

### Rockingham Arms, Wentworth

22 January

Whenever I have been up north with the Eves (or even with Julianne's post-Eves band, **Mice**) something always goes wrong. All the way to Liverpool Royal Court to hear Julianne's voice break down; hassled by the police on the way home from Manchester; laughed at by the doorman in Leeds who remembered tearing up the Mice guest list I was on; an empty Newcastle Riverside for Mice - the list goes on and on, you get the picture... I look out of my Hotel room and I note a bingo hall the size of an airport terminal. Oh no - we must be up north!

I should have seen the signs! An ominous full moon hung over this place in the deepest, darkest recesses of nowhere. The local villagers looked at me over their pints suspiciously ("Thar be music fans in the village, we don't want their sort here") and the evening went swiftly downhill.

The Eves (perched on pallets) tried to remain good humoured in the face of a crowd who were a mix of some genuine fans and a bunch of villagers who couldn't afford the taxi into Rotherham, and really wanted the band to play *I Am A Cider Drinker*. The floating voters were not content to sit quietly and listen, instead choosing to talk through the

songs. A few took to riling Marty.

"Why are we here?" I asked gloomily and wished I hadn't as Marty dispatched me for four runs. I did get voted Man Of The Match for cheering Marty up with a pint later, but this levity was soon forgotten as even Julianne finally lost patience with the



Peterborough

yakking tractor drivers. Marty dealt with some of the worst offenders with more grace than they deserved, but by the end our hero was not in a good mood. "We're never coming back here... ever!" said Andy meaningfully - thank God!

*In The Clouds* survives the tumult and its journey to acoustic land. Marty picks the middle bit out, note by note like a vastly expensive clock : brilliance in the face of indifference. Grrrr.

### Colchester Arts Centre

23 January

Back in days of yore an Eves gig for me usually consisted of dashing out from work, shoveling down an Aero and two packets of Frazzles by way of dinner (while driving at breakneck speed), sitting on the floor (not very clean floors usually,

with sticky beer as a free bonus) of the venue (a dodgy club somewhere) and then kipping in the back of my mates Morris Marina Estate before the drive home in the morning. NOT ANY MORE!

Fast forward to my new gig experience! I have a slap up steak lunch with my Italian friend in a local bistro, book in to the hotel for a power shower, then go down to the



Luton 2nd night

reception to moan if they haven't got Sky TV on the right channel, shoot some pheasants and go fox hunting (actually that last one is a fib). (*I should hope so, too, John!* - Ed)

Even the venues are changing - after the pub from hell the Eves bring us logically to a church, which now ignores God and hosts rock music and lesbian/gay nights instead.

After the woe of Wentworth this gig is near perfect. The acoustic revisitation of *Every Angel* is every bit as wonderful as its bastard *Ultraviolet* tour cousin was awful (*Hey! I happen to like that version!* - Ed). A tall order to re-capture the energy of the electric angels but by jiminy they manage it - Marty's hands are a blur and I'm almost tempted to dance (almost!) it was that catchy. "*No more tears in my eye*" ? No: tonight it's all smiles. The crowd is large and listens appreciatively and attentively, and the applause is generous. The band

are a bit muted on the banter front (Marty in particular is more restrained than usual) but all in all this was a super night. "I'm in **The Church**, have some respect!" quips Marty - yeah!

I nick a poster from outside the venue and I didn't notice until I got home that it also carried information about the cancellation of **Babybird's** gig - sorry to any fans who made the trip!

### Luton Artezium

27 January

The idea of two trips to Luton of all places didn't fill me with glee. Luton Kebab Centre has a ring to it or Luton Jumbo Car Boot Sale Centre but the connection between this dire town and art escapes me (*there goes our Luton-based readership!* - Ed)

Luton's Arts Centre is first rate though and the small venue downstairs is cosy to the point of being ridiculous! You do get a lot CLOSER to the band during this acoustic stuff - I sat at the front and it was like being invited around for tea and music at someone's flat! During the quiet bittersweet *Miss World* (the only song to fly the Mice flag in the set) I nearly sneezed which would have been a calamity in such intimate surroundings!

I do love *Miss World* - Julianne's observation on actually being Miss World ("*her new career, begins and ends in tears*") is typical of her sharp eye for life with all its twists, joys and sorrows. In truth *Miss World* is only average acoustically - try as he might Marty can't find the mournful wail of an electric guitar from his array of foot-pedals and acoustic wizardry - I preferred **Dave Woodman's** version on electric guitar - love to hear Marty's electric version though!

After the gig Julianne thinks we should all go to sleep in a giant sofa-bed such is the "at home with All About Eve" feel to the night - now if THAT doesn't get your motors running readers, I don't know what will!

### Luton Artezium

28 January

As we had two nights at Luton there is time for me to tell you about one of the very best acoustic songs of the tour. With supreme irony this acoustic gem is not even an All About Eve song! I sat absorbed by *Will I Start to Bleed* the very first time I heard it in Warwick and it is of course one of Marty's songs. Taken from Marty's solo album *Spirit Level* this song is for anyone who has ever lost anything or ever suffered so this covers all of us -



Peterborough

"*and I wonder if these deadly awkward moments stay, stabbing their spikes in me, will I start to bleed...*" The images conjured are very real and very human - the acoustic arrangement is precious, and with Julianne singing it you have one of the greatest acoustic moments you are ever likely to hear : what was that song,

*Nobody Does It Better?* If you don't own *Spirit Level* then what the *hell* are you playing at - BUY IT NOW, the album doesn't have a weak song on it and this track is its crown jewel.

No invitation into the sofa-bed tonight which is a shame. On the way out, I nick a poster from off a window (I asked a bemused security guard politely if I could!) and face the cool air of Luton reality at about 11pm. Even the monolithic multi-storey car park (which is so very Luton-esque) couldn't depress me after such a lovely night - sometimes I really am a lucky guy.

### The Fishpond, Matlock Bath

11 February

I rarely drive up north with any real enthusiasm - I'm happier trundling around Oxford or London really and besides (as previously mentioned) my trips beyond Watford always end in some sort of calamity. I hared up to Matlock Bath and waited for the hammer to fall.

The Fishpond is a great venue to look at. An upstairs 'come dancing' kind of room complete with a disco ball and some blue lighting designed to look like moving water (cos it's a fish-pond : geddit!?) - the Eves emerge on to a stage that is situated conveniently (ahem) by the toilets though.

*Some Finer Day* is a bold choice for an acoustic outing and in terms of achieving the impossible, the most impressive achievement of the set. Marty and Andy lob the rhythm back and forth between them. Andy stares fixedly at Marty's busy fingers and it all works very cleverly. I still yearn for the full electric version but this was a great surprise all the same.

We had more (many more) yakking punters at this gig and despite the band

asking nicely, pleas for a little quiet were ignored. I wish people who just want a night down the pub chatting to their mates would just fuck off to be honest - I



Cardiff

*Street* during songs like *Are You Lonely* - I cannot understand the mentality!

Still the Eves are all having a good time and Marty is in great form - **Travis**, Matlock Bath and the yakking punters are all given the boot via our hero's acerbic wit. The half-time whistle goes after *Appletree Man* has finished and we find that the score is: Marty : 5, Rest of the World : 0. A superb first half display by the great man!

For reasons which remain unclear, the last song prompts a departure into the ladies toilet - it seems nowhere is safe from the revival of mid-eighties Goth bands! Giggling like teenagers they emerge from the loos to eventually (after *much* malarky) do *Wild Hearted Woman* which is every bit as good as the electric version. Andy is the cheerful victim of many of Marty's jibes and I thought the two of them would never be able to count this song in at one point! All About Eve these days are more like cheeky kids than rock gods, which is wonderful!

**Michael Tippett Centre, Bath**  
18 February

By golly, the next venue on the tour is a bit posh. The Michael Tippett Centre is part of Bath's university building programme and its brand new gleaming floors, gleaming walls and bright white lights remind me of an episode of *Blake's Seven*. I drive into the car park just behind Anthony and Tracey Valentine who had just completed another long haul drive down from Dundee! If the Eves have any fans more devoted (*not to mention well-travelled!* - Ed) than these two I've yet to meet them. A very nice venue acoustically and one of the best nights of the tour - aside from some mad 'Russian Woman' the crowd were brilliant, music lovers every one (even Marty couldn't deal with being

put these songs on a pedestal because I think they belong there - it shocks me to hear people chatting about *Coronation*

**ALL ABOUT EVE**  
*Live & Unplugged!*

**February 18th Michael Tippett Centre 8pm**  
Bath Spa University College, Newton St. Loe, Bath  
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<b>Michael Tippett Centre</b>	<b>Our Price Bristol</b>
Bath Spa University College	0117 9299008
Newton St. Loe, Bath	<b>Bath Festival Box Office</b>
Doors open 8pm	01225 463362

**Tickets £8 (subject to booking fee)**

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heckled in Russian!). The genial manager of the centre gave us all a good laugh by bringing the lads some lager and then tripping up and chucking it all on the floor!

*Freeze* was my song of the night and for many the soundtrack of the tour. A tour de force for Marty's musical talents it shows the Eves at their very best. This is one of Julianne's finest moments as a songwriter and her vocals to this are gorgeous. What Marty does with *Freeze* is complicated and very very clever - I sat in awe of it. I really hope a recording of this version is released at some point!

Curiously what Marty does with *Shelter From the Rain* is also complicated and very, very clever but doesn't work for me in the same way. The Eves are at their best when all the elements mix together in balance - this version of *Shelter...* is now so dominated by Marty's guitar trickery that it just doesn't work for me anymore. This is a shame as *Shelter...* is amongst my top five Eve tracks and just for once Marty cannot improve or even replace Tim's playing. I guess the guy is human after all and hearing this song in any format still makes me happy.

A nod to everyone connected with the Bath gig, it was a pleasure and clearly organised by some real fans of the band - I hope we go back there soon.

### Chapter Arts Centre, Cardiff 19 February

I got lost in Cardiff so I bought a street-map from a garage. I then discovered that by pure chance that I had driven to within 1000 yards of the venue! D'oh! The map cost me more than my ticket!

The venue is nice enough but I didn't like the actual room for the gig much - just a black box really. The Eves are in top gear

for banter right from the sound check - "Are you always like this?" I asked. "Always!" said Julianne confidently, "Morning, noon and night!". Jason has brought Andy a joke book which does lead to a joke during the set (best forgotten however) and between the touring banter/comedy show (which the Eves are well on the way to perfecting) we get music - but back to the banter!



It kind of goes like this in Cardiff: play a song; a bit of banter; more banter; tune guitars; drink lager; Marty puts Andy off counting in the next song; "Lets play a song!" suggests Julianne ingeniously - no chance! Cue more banter; a pause; drink lager; giggles from Marty and Andy while we try and count in the next song; play a song (maybe, or go back to step 1)... This may explain why two forty minute sets last for about 3 hours but who cares!

*Martha's Harbour* and *What Kind Of Fool* have become so familiar to me that listening to them is deeply relaxing - like meditating while listening to your own breathing. I can't think of anything *new* to

say about them - beautiful, lovely and all that. I discover that Marty had never heard of *Unborn Angel* (a buried Mice classic) which is a rare point score for the audience against Marty's immense cultural database. To have a conversation with our guitar hero which doesn't go flying over your head you need a subscription to *Film Four*; knowledge of every little known band for the last twenty years; an understanding of various languages; and immense confidence! I suggested that Marty could do a great job of hosting *NewsNight* on BBC2. "Perhaps when you're more confident!" - quipped Julianne to Marty, a comment so weighted in sarcasm that you could drop it on your foot and it would hurt.



*Wishing The Hours Away* reminds me why I'm here. Gently plucked notes from Marty lead us into a gem of a song about dreaming. Some Eves songs are better in electric mode, some are good in both modes but this song is best acoustically I think. Not the absolute top notes from Julianne - who blames an ageing larynx (what utter rubbish, her voice is better than ever!) - but still a hypnotic delivery. Andy lest we forget is busy swapping guitars almost as quickly as Marty and his musicianship is every bit as impressive. I'd never have believed a year ago that I'd be able to listen to this song being played

live again, life doesn't get much better than losing yourself in music like this.

### Metropolis Lounge, Peterborough 26 February

I can't bring myself to dwell on the gig at the Metropolis Lounge in Peterborough because a shadow of evil was cast over the gig by events that happened afterwards. A summary will have to do.

Julianne's singing hit heights I could only dimly remember from the very best days of the Eves. Marty was in an understandably confrontational mood - perhaps he caught the vibes. Julianne hid behind Andy while Marty went offstage, front and centre, to challenge yet more yacking punters (he was only going to the bar really but he had us going!)

*Abba's Dancing Queen* was oft requested by a certain section of the audience (and oft ignored). *Viva Forever* became the first ever All About Eve/*Spice Girls* collaboration (yes, you are reading that right!)

However, as I said, these events were overshadowed by events after the show. After the gig three completely innocent members of our All About Eve family were viciously attacked by some local thugs. When I found them they they were bleeding and in a lot of pain - one was unconscious. It fell to me to fetch the victim's friends that night and to tell Julianne in the morning - I've never had any darker moment since it all started for me back in 1987.

While two of the three were clearly going to recover, the unconscious victim worried me right from the start - sadly my worry was well founded. For weeks communication between Eve fans around the world took place in the shadow of this

innocent mans battle for life. Happily he has recovered and now hopefully time will help heal the physical and mental scars of that night.

To those that were involved in that cowardly attack I curse you all from the pages of this magazine. May you fry in hell forever.

I refuse to be forced to end my review on such a negative note by the actions of those bastards - so..... Don your tuxedo for John's spectacular, glittering....

## END OF TOUR AWARDS CEREMONY

And our first category is....

### BEST SONG

and the nominations are..... (rustles gold envelope)

- Will I Start to Bleed** a classic that the passage of years won't affect in the slightest.
- Forever** another Marty gem with added Julianne vocals, it's as gorgeous as music gets.
- Freeze** a perfect acoustic arrangement and now we can hear Julianne's vocals.

...and the winner is....**Forever** - If I could bottle the beauty of this song, a liberal application *might* even help me look gorgeous. Slaughter me for not picking an Eves song if you wish but this was the best for me.

### BEST GIG

The nominations are...

- Bath** lovely venue, good crowd = excellent performance
- Colchester** the perfect response to the **Wentworth** disaster to a knowledgeable and appreciative crowd.
- Luton** (both nights) the 'at home' with Julianne nights, intimate and cosy

...and the winner is... **Colchester** - just a perfect night, a large crowd and an atmospheric setting caught the Eves at their very best.

### BEST VENUE

The nominations are...

- Bath** bit like a sci-fi set but friendly for all that and run by some really top guys.
- Matlock Bath** chinzy lighting, a disco ball - all very agreeable and an art deco balcony pleased the eye.
- Borderline** cosy almost mediterranean atmosphere set off nicely by the fairy lights.

and the winner is...

**Bath** - a really professional venue with great acoustics - the gig clearly organised by people who cared as much about the band as we do - and the manager did a comedy turn!

### ABSOLUTE BEST MOMENT

Nominees :-

- Are You Lonely** at the Borderline, London - a few glasses of wine to relax and then Julianne sang this like only she can.
- Freeze** at Wentworth - an awful night lit up by this blazing glory. How Marty can play so well in such places amazes me.
- Every Angel** at Colchester - so good I *nearly* had a dance! The perfect acoustic translation.

and the winner is.... **Are You Lonely** at The Borderline. Words fail me. Stunning.

So in time honoured Eurovision Song Contest style let us finish with the winning song at the best gig. Picture Andy playing diligently in the background, Marty playing too and singing in a duet with Julianne - freeze that image in your mind of the three of them playing *Forever* at Colchester. These moments will never come again in quite the same way so we mustn't forget them - and if I may alter the lyrics slightly, with apologies to Marty :

*"The sudden sight of you is pleasing  
It's only perfect things we're seeking  
My heart's awake  
My fear is sleeping  
Oh All About Eve  
Forever...."*

John Lynch, May 2000

# ontheroadagain

The mammoth Unplugged 2000 tour continues! At the time of going to press, these are the dates that remain this year. Details are subject to change, please make sure you check with the venue before turning up. Unless stated, all gigs are acoustic.

## the completed dates

23 Nov 1999	Astoria, London -- Electric Gig
24 Nov 1999	Rock City, Nottingham - Electric Gig
25 Nov 1999	Manchester Academy - Electric Gig
15 Jan 2000	Warwick University Arts Centre, Coventry
17 Jan	Borderline, London
22 Jan	Rockingham Arms, Wentworth
23 Jan	Colchester Arts Centre
28 Jan	Artezium, Luton
29 Jan	Artezium, Luton
11 Feb	The Fishpond, Matlock Bath
18 Feb	Michael Tippet Centre, Bath
19 Feb	Chapter Arts Centre, Cardiff
26 Feb	Metropolis Lounge, Peterborough
26 May	Rock Station, Worthing
27 May	City Varieties Theatre, Leeds
28 May	Marrs Bar Club, Worcester
3 June	The Army & Navy, Chelmsford
4 June	The Junction, Cambridge
8 June	Borderline, London
9 June	Borderline, London
8 July	Fibbers, York
14 July	Fiddlers, Bristol
15 July	Acorn Theatre, Penzance
31 July	The Break, Bury St Edmunds

## august 2000

Thu 10th	<b>Cropredy Festival 2000</b> -- Electric Gig
Fri 11th	<b>The Garage, London</b> - Electric Gig 20-22 Highbury Corner, London N5 1RD Unreserved places £10 0171 344 0044
Sun 13th	<b>Colchester Arts Centre</b> - Electric Gig Church Street, Colchester CO1 1NF Unreserved places £9 01206 500 900
Fri 18th	<b>Phoenix Arts Centre, Leicester</b> Newarke Street, Leicester Reserved seating £9 0116 255 4854 <a href="http://www.phoenix.org.uk">http://www.phoenix.org.uk</a>
Sat 19th	<b>The Platform, Morecambe</b> Station Buildings, Central Promenade, Morecambe Unreserved seating £8 01524 582 803

## september

Fri 8th	<b>Bulkeley Hotel, Beaumaris, Isle of Anglesey, Wales</b> Bulkeley Hotel, Castle Street, Beaumaris, Isle of Anglesey, LL58 8AW Reserved seating £10 01524 582803
Sat 9th	<b>Burnley Mechanics</b> Burnley Mechanics, Yorke Street, Burnley Reserved seating £10 01282 664400
Sun 10th	<b>Tewkesbury</b> As we go to press, details of this gig have not yet been confirmed.
Fri 15th	<b>Banbury Mill Theatre</b> The Mill, Spiceball Park, Banbury, Oxfordshire. OX16 8QE . Reserved seating £10 01295 252050
Sat 16th	<b>Congleton Town Hall</b> <b>CANCELLED.</b> This gig has been previously announced but is no longer taking place.
Sun 17th	<b>The Witchwood, Ashton-under-Lyne</b> Witchwood Tavern, 152 Old Street, Ashton -Under -Lyne, Tameside, Manchester. Unreserved standing (200 capacity) £10 Venue : 0161 344 0321 Credit card booking : 0161 832 1111
Fri 22nd	<b>High Wycombe Town Hall</b> Town Hall, High Wycombe, Buckinghamshire. HP11 1BG. Unreserved seating £10 01494 512000 <a href="http://www.wycombeswan.co.uk">http://www.wycombeswan.co.uk</a>
Sat 23rd	<b>Oakengates Theatre, Telford</b> Reserved seating £10 01952 619020 <a href="http://www.oakengates.com/leisure/theatre.htm">http://www.oakengates.com/leisure/theatre.htm</a>
Sun 24th	<b>The Stables, Milton Keynes</b> Reserved seating £14.50 Box office : 01908 280 800 <a href="http://www.stables.org">http://www.stables.org</a>

## october

Sun 1st	<b>Picture Playhouse, Beverley</b> Unreserved seating £12 Tickets are available from the Beverley Tourist Information Office 01482 867430
Fri 6th	<b>Rock Cafe 2000, Stourbridge</b> Unreserved seating £7 probably, price not confirmed as we go to press ! 01384 390918
Sat 7th	<b>The Citadel, St Helens</b> Waterloo Street, St Helens WA10 1PX Unreserved seating £7 01744 735 436 <a href="http://www.citadel.org.uk">http://www.citadel.org.uk</a>
Fri 13th	<b>The Flowerpot, Derby</b> King Street, Derby. Unreserved seating/standing £8 Tickets available by post from Raw Promotions, P.O.Box 5718, Derby, DE21 2YU. Make cheques payable to 'Raw Promotions' and enclose a SAE.



On May 8th, Marty finished his tour in support of his new album, 'Hanging Out In Heaven', by playing a one-off show in the UK at London's Borderline Club. Ink & Second Sight scribe **Derek Timbrell** was there...

Marty Willson-Piper & Friends. That was how the gig was advertised in London listings magazine Time Out in the weeks leading up to 8th May. Come the week of the gig, and they were trailing it as "Accomplished singer/songwriter with a definite rocking edge - who was once a member of well-regarded, quasi-Byrds-ian Oz rockers **The Church** - does it solo". Yes. Indeed. I don't know where they get their (mis)information, but fans of The Church, who made up most of the audience on the night, would have been very surprised to hear the news that their hero had left the band. He hasn't, you know.

And so just after 9pm, with the Borderline comfortably full but not quite sold out, Marty strolled casually on-stage - a vision in white - to start his first ever solo London gig. The opening three numbers, all from *Hanging Out In Heaven*, showed that he was in good form - between songs, as well as during them. "I've just done a 20 date American tour, so I'm not nervous". Is he ever? I don't think so.

Just a few lines into the first song, *Forget The Radio*, he pauses slightly, raising his eyes to the audience, almost issuing a challenge as he sings the line "concentrate and listen really close". No real problems in that department tonight. There's some good-natured heckling between songs, but while Marty's playing the audience is listening.

A short way into the set, and Marty calls on his first Friend. It's Andy Cousin, who immediately sets off memories of the All About Eve unplugged tour by spending his first few minutes on stage tuning up. With some debate between them over who wrote the song, we're treated to *Ugly And Cruel*, one of the few tracks from the 1997 *Seeing Stars* album that lends itself to an acoustic treatment. "Re-released soon", Marty tells us "in a limited edition of 500." Hmmm, it's always been a hard-to-find CD, so flooding the market with another 500 copies is really going to help.

As soon as he's on, Andy's off - "He'll be back later" - and Marty carries on solo.

Two more friends grace the stage during the course of the night. On sax (and more) is a wonderful musician whose name, to my eternal shame, I can't remember. Also on

board is Marty's long-time producer, collaborator and co-writer **Andy Dare Mason**, who lends his vocal and guitar talents, initially on *Adelle Yvonne*, from Marty's 1992 album *Spirit Level*, then again later in the evening on some of the Church material.

*Will I Start To Bleed* is introduced by Marty as the quietest song of the night (it wasn't), and for those of us recently used to hearing Julianne's voice coming in after the now familiar intro it's a little un-nerving to hear Marty there instead. The same is true when he plays *Forever*. Both songs work well with their 'new' vocalist, though, *Will I Start To Bleed* having the slight edge.

Halfway into the set and Marty seems to be having a good time. He's drawing on material from recent and past albums, including *Into My Hands*, a Church song that The Church don't play anymore, and he's also engaged at least one member of the audience in a debate about the merits of **The Horslips**. Marty likes to talk to his audience, as well as play for them.



"Do you want Hope or Despair?" he asks. There's an even split in the crowd, and after some debate we end up with Despair. I'm glad we got Despair. It heralded a beautiful, delicate version of *I Don't Think So*. I don't know what we'd have got with Hope, but I'd settle for Despair like this any time. The highlight of the night in my book.

Time is running out now. Eleven o'clock is getting close, and it's Club Night at the Borderline so Marty can't overrun too much. The generous between song chat of the first half is replaced in the last half hour with a sense that time is short, and that less talk means more music. Superbly energetic versions of *To Where I Am Now*, *10,000 Miles* and *Spark* all bring



appreciative applause from the audience (*he even applauds us* at one point) as Marty steps up a gear and lets his guitar do the talking on these old **Church** songs.

Then he tells us that they haven't really rehearsed the next number, which turns out to be *Wreck*; "See you on the other side" he says, before they launch into a sax drenched version of the song. Rehearsed or not, it sounds great.

The final number of the night is *Hanging Out In Heaven's* closing track, *All That Remains*. After the energy of the previous few songs this is a great way to end the show, and we all listen intently. Then Marty puts down his guitar, says thanks, and with that he's gone.

He'll be back on the same stage in exactly one month's time with All About Eve, but that'll be a different kind of show. Tonight was very much Marty's night.

The sequence is wrong, but these are the songs that Marty played:

*Forget The Radio*  
*Sanctuary*  
*Watching Us*  
*Waves Towards The Moon*  
*Will I Start To Bleed*  
*Forever*  
*Into My Hands*  
*Ugly And Cruel*  
*Melody Of The Rain*  
*Water*  
*She's King*  
*Adelle Yvonne*  
*To Where I Am Now*  
*10,000 Miles*  
*I Don't Think So*  
*Wreck*  
*Spark*  
*You Whisper*  
*All That Remains*

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**marty willson-piper**  
 at the cactus cafe austin texas  
 29 april 2000

*Nine days before his only UK date, Marty was in Austin, Texas, on the closing leg of a 20 date US tour. Brian Wright shares his impressions of the night with us.*

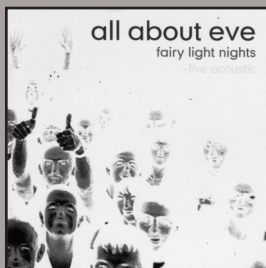
"Apparently it closes here at 2:00, and it's sometime after 10:00. Let's see how you hold out." These were the opening remarks made by Marty Willson-Piper, who had begun his day at 6:00 a.m. in a foul smelling Baltimore hotel, spent 10 hours en route to Texas, went straight to an in-store performance at Austin's Tower Records, and was now wondering if the crowd at the Cactus Cafe would shelve their nighttime plans to spend it entirely with him. From my observation, not a soul left the room before the 2:00 a.m. closing time, and each gave their full attention to Marty who had not set foot in Texas since **The Church** promoted *Gold Afternoon Fix* in 1990.

The Cactus Cafe is a perfect venue to see an engaging artist like Marty perform because of its intimate lounge room atmosphere that brings the audience close enough to hear even the quietest of remarks in the room. The man in white took the stage, surveyed the dark wood and crimson background from varying angles, and declared, "It looks quite good doesn't it?" It was nice to hear one of our heroes talk with us like he was among friends.

Marty played a wonderful set of material that spanned all of his solo career, and filled it out with a few **Church** songs (*Into My Hands*, *10,000 Miles* and *Spark*), *Ugly & Cruel* from the **Seeing Stars** album, several quick snippets from the likes of **Jethro Tull**, **Tom Petty**, and 17th century folk composers, as well as impromptu gems about Texas' apparent lack of water. The set was highlighted with his "Hope or Despair?" segment where the audience decides which of the songs that is played with a capo on the 5th fret would be played first. The Cafe answered unanimously with, "Despair!" which amused the unsuspecting Marty to the point of laughter. What followed was a heart-ripping performance of *I Don't Think So* that visibly hurt him to play. The overall tone of the show, however, was lighthearted and fun, pleasing both longtime fans and new acquaintances.

I would love to recount all the anecdotes he related between songs, using the opportunity to sprinkle his wit like a little extra spice on an already tasty dish, each one giving the audience a little more insight into Marty's world of incessant learning, love, poetry, frustration, and appreciation. Explaining an ironic Gestapo, a thesis about alien cats, and a sloth mugged by a gang of snails would be like explaining a lifetime of inside jokes that are heavily amusing when heard live, but that live a very boring life in print. Suffice it to say that you don't want to miss his next show.

After nearly four hours and two short breaks, the Cafe had to usher out Marty and the crowd who would have happily stayed until dawn had there not been a curfew. Marty needs no accompaniment or trappings. No fancy dance steps or shocking profanity. Humbly armed with a guitar and his wit, he was able to conquer Texas once again.



**all about eve : fairy light nights**  
alfafame yeah8, released 12th june 2000

**tracklist :**

what kind of fool / in the clouds / forever / share it with me / will i start to bleed / miss world / martha's harbour / shelter from the rain / are you lonely / appletree man

## What Kind Of Fool

Much more than any of the other tracks, it is Julianne who dominates here. No guitar pedal trickery or frantic fret bending from Marty - the lads play the gentle reflective melody simply and Julianne is free to fill the space that is left.

The guitars leave the air completely untroubled in mid song and individual notes from Julianne die in a perfect stillness.

Where that perfect voice takes you as a result depends on the individual. This is a love song, the lyrics convey clear and easy sentiment but my imagination takes me much further.

Candles, castles - a pale faced English rose gazes up at the moon.

I know what you're thinking, a pint of whatever I'm on right? Well readers, its nostalgia with a heavy dose of romance, available soon at a venue near you. Play the CD by candlelight to someone you love ideally - but DO play it! - *John*

## In The Clouds

The oldest song on the CD - first performed way back in 1985 - is presented

here in a stripped down version that shines a new light on a very familiar friend. Marty's 12-string picks out the opening notes, still unmistakable but sounding different at the same time, Andy fills in the familiar bass lines and Julianne's voice floats gently above them both. It's a softer, less driven version than either of the recorded incarnations of the song (*possibly being closest in feel to the reworked version that appeared on the 'Ultraviolet' tour - Ed*), and it contains one of the highlights of the live shows - the breathtaking moment when Julianne's voice is left hanging on it's own is a joy every time you hear it. There's a little distortion on the vocals on some of the louder sections which although it needs to be mentioned doesn't really affect your enjoyment of the performance. - *Derek*

## Forever

This is a truly beautiful song. If you have the CD and you're new to this song - and I'm sure lots of people will be - then just take a moment and listen to the lyrics - really *listen*. Then play it again, and listen carefully again. Yes, you were right first time. It *is* good, isn't it?

With Andy on guitar, Marty takes up vocal

duties on his own composition - although Julianne still takes the lead - and they turn in a wonderful performance. After all this time it's something of a surprise (and a shock to some no doubt) to hear Julianne singing with someone else but whatever you do don't let that put you off - it works very, very well. - *Derek*

## Share It With Me

*Julianne does it the acoustic way.*

*It's breathless*

*It's bouncy*

*But that isn't the whole of the truth....*

Being the closer of the set, your enjoyment of this track depends on what you really want from a song. The guitars sound clear and well balanced and Julianne sings well - but music ain't about the appreciation of technical skill, if it were we could just watch Marty do *Shelter From The Rain* and go home.

*Do we still have our youth*

*Are we the flower*

*Or the place*

*On the grave where its laid*

That's the question - this song makes me happy, it makes me feel free, it makes me feel young. Julianne sounds breathless and happy, running exuberantly over the finishing line of another gig, buoyed up by the applause and the moment.

This is what the eve's do for me - getting older is a state of mind, as Julianne herself says "old is the new young!" - *Share It With Me* takes the grave out of eternity. - *John*

## Will I Start To Bleed

Another song that might be new to Eves fans, this is one of the highlights from Marty's fourth solo album *Spirit Level*. On

the acoustic tour, however, the lead vocal was delivered by Julianne to devastating effect. Everyone who has ever lost something they cannot replace will understand and fall in love with this song.

This recorded version is one of the highlights from *Fairy Light Nights*. Marty delivers the oh so delicate - even fragile - guitar part with evident passion, whilst Andy's bass underpins proceedings, adding colour and a slightly spooky effect that offsets Julianne's emotional and eerie vocal to great effect. The highlight of this great performance is the midsection, where the mood changes from the melancholy to the desperate as Julianne beseeches "*I thought I heard the engine start / But what if all the fuel runs out?*", a spine-chilling moment from which the listener takes a while to fully recover! An undiscovered gem to many, *Will I Start To Bleed* is possibly the single most impressive thing on offer here - and given the stellar company it's keeping, that really is saying something. - *Dave*

## Miss World

I was so pleased to find one of my favourite tracks off the underrated **Mice** album included in the set and even more so to find it made it to this release.

Beautifully simple, bitter-sweet songs don't come much better than this and for anyone that knows the Mice version, the one we find here is stripped down to its absolute basics and still sounds great. Andy's simple strumming underpins some subtly expressive solo work by Marty which at no point detracts from Juliannes fairly straight but heartfelt delivery. If you listen closely, you'll notice a few notes not quite hit spot on but hey, this is *live* kids. However, with the way her voice carries you through the song, you just don't notice.

But why oh why does the song end before the final verse and the last note fade out in mono? That verse is the essential conclusion of the story being told and without it the whole poignancy of the tale is lost. A glaring omission but it's still a beautiful song. - *Howard*

### **Martha's Harbour**

Well, and so to *Martha's Harbour*. You either love it, hate it, or just remember the cringeworthy Top Of The Pops debacle - still a timeless classic

For the uninitiated : Julianne and Tim appeared to mime to the song on Top Of The Pops back in 1988, only to be embarrassed when they couldn't hear that the playback had started and they hadn't started to mime to it. So our mortified musicians later got to see themselves sitting motionless for the first minute of their 'performance', unable to hear the tape.

A stunning song, in a back to basics arrangement: this rendition is almost perfect, the song glides along at a slightly faster tempo than the original recorded version but doesn't sound rushed - the vocals are still as intimate and passionladen as they were the first time round, and the guitar tone and feel are perfect. This is one of the best quality recordings on the disc. Marty pays homage to Tims original guitar parts - it's not a carbon copy, but certainly a contender. A song that ought to, by now, sound tired and dated - given a fresh lease of life. A pleasant surprise, almost worth the admission price on its own. I can almost hear waves. - *Wayne*

### **Shelter From The Rain**

Another classic from the past, Shelter...

continues the wistful mood, but also gives Marty a chance to indulge himself: the opening and midsection of this track are dominated by some frighteningly busy and complex fretwork from Mr Willson-Piper. At first the "busyness" of these sections might appear to overwhelm the mood, but this is likely due to us all being so used to the originally recorded versions, which are much sparser. The extra axe-play gives the song a shot in the arm, raising it to another level of intensity.

Julianne delivers the lyrics as passionately as ever, and this acoustic version emphasises the stops and starts, each verse being preceded by a wonderfully teasing pause. Finally the midsection is reached and Marty's descending guitar line means more guitar wizardry is incoming. This second section - if anything - is even more startling as Marty takes us racing up and down his fretboard with a solo that would remove most peoples fingers!

This song remains one of the most atmospheric and gloriously dramatic additions to the Eves back catalogue, and the performance here amply demonstrates the abilities of all involved. Marty's crazed guitar, Julianne's emotional vocal, and Andy's watertight rhythm part all mesh together to form something highly memorable - as anyone who was at the shows will agree! - *Dave*

### **Are You Lonely**

If there's one Eves song I never get tired of hearing, it's *Are You Lonely*, and for me it's always been a highlight of the live set on this tour. It's one of those songs that really lets the emotion in Julianne's voice have full rein and this version is no exception although she could be more upfront in the mix. You can feel the heartache and sense of loneliness tearing at you but it's oh so beautiful at the same time.

One of the things that really makes this song for me is Andy's wonderful bass that seems to accentuate both Marty's picking and Juliannes singing almost without you realising it's there. What this version does lack however, is the amazing build up and release of energy that is a feature of the studio track and that detracts slightly but it's still quite a journey and if you manage to come out the other side feeling the same you did at the beginning, there's something wrong with you. Simply gorgeous. - *Howard*

### **Appletree Man**

I'm a little disappointed with the recording of this particular song. This really is a song which is not given the justice it deserves here. This was the song used to close the first set and on every occasion I witnessed it being performed, Julianne was giving it her all and the combined sound of all 3 people gave it a very full and warm sound. Juliannes vocals were given priority in the mix and were carried well by Marty's effect-drenched guitar, with Andy filling in any gaps on bass.

The recording presented here doesn't really show that off too well. On this album it sounds a little subdued to my ears, mainly, I imagine, due to the mix. Julianne's vocals don't sound as strong as I remember (and on the audience tapes) and Andy is a little too prominent in the mix giving the song a bit more of a punchier feel which detracts from the subtlety of the song. Marty is a little too low in the mix, and as a result the guitar loses some of its warmth which was a major strength of the song - the song now has a 'clunky' feel to it. Although this really is a beautiful song, this recording may leave the casual listener wondering why it was included: of course, those of us who were there know differently! One you certainly had to be there for... - *Wayne*

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All of the tracks on *Fairy Light Nights* were recorded during the January and February 2000 gigs. The full set consisted of many other songs that didn't make it onto the CD. While we wait in hope for the possible release of a second acoustic CD, this is what you would have heard if you'd been at one of the gigs:

*Scarlet*  
*More Than The Blues*  
*In The Clouds*  
*Every Angel*  
*Miss World*  
*Will I Start To Bleed*  
*Are You Lonely*  
*Some Finer Day*  
*Appletree Man*  
*Never Promise (Anyone Forever)*  
*Freeze*  
*Shelter From The Rain*  
*Forever*  
*What Kind Of Fool*  
*Martha's Harbour*  
*Wishing The Hours Away*

Encore

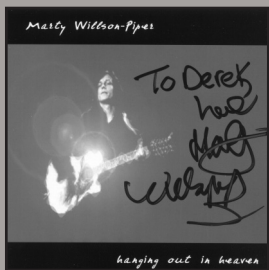
*Wild Hearted Woman*  
*Share It With Me*

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dde

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# albumreview



**marty willson-piper : hanging out in heaven**  
heyday hey46, released 14th february 2000

**tracklist :**

forget the radio / swan / wondering / sanctuary / waves towards the moon / goodbye / i don't think so / watching us / you bring your love to me / after eight / all those wires / 1929 vintage wine / wreck (a sea shanty) / what is her name / all that remains

*Editor's Note : This totally impartial and completely independent review is in no way influenced by the fact that the reviewer's copy of the CD, pictured, has been signed by the Artist !*

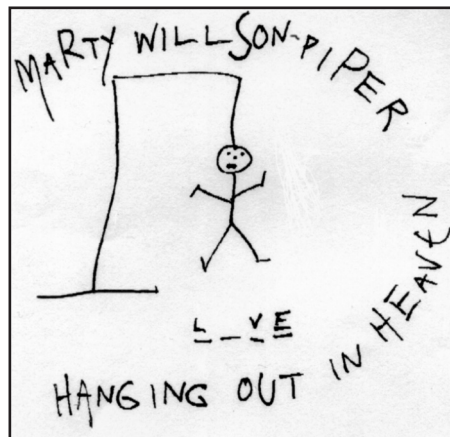
*Hanging Out In Heaven* is Marty's first solo album since *Spirit Level* in 1992, and the fifth of his career. Recorded in various locations around the world (Somerset, Culver City, Fiji, London, Venice Beach, Sydney and Santa Monica) over a five year period (1995 – 1999) you'd have every right to expect it to sound just a little disjointed. But it doesn't. From the opening *Forget The Radio* to the closing track *All That Remains*, it hangs together rather well.

So, what can you expect from this album? If the only work of Marty's that you've heard before is from *All About Eve's Touched By Jesus* or *Ultraviolet* then it may come as something of a surprise. If you've heard any of Marty's earlier solo albums you'll have a better idea of what to expect, at least in terms of the overall sound. This is probably the strongest of his five studio albums, with a balanced mix of melodic, bleak, and thoughtful songs with consistently engaging lyrics.

While none of the arrangements are over

powering, the songs that work best for me are the "stripped down" ones with minimal accompaniment – ideal for exposing a song that's not quite up to scratch, these all pass the test without any trouble. This is especially true of *All That Remains* and *I Don't Think So*, a wonderful song with a sparse arrangement (just acoustic guitar and strings) and one of the best vocal performances on the album.

Track three, *Wondering*, is the one that stood out for me first time through. A haunting song that Marty apparently wrote in just ten minutes, it's the kind of song that begs to be played over and over again. And again. It's one of the



more laid back songs on the album – although the whole thing is generally a pretty mellow and laid back affair anyway, even the more up-tempo songs.

Most albums have at least one song that begs to be skipped when the CD is played, but this one doesn't. The only down point for me is the rhyming of "attic" and "ecstatic" in *What Is Her Name*. Somehow it doesn't feel quite right. (And although the lyrics are included in the booklet, this line is missing.) There are plenty of other lyrics that more than make up for this, the opening lines of *Waves Towards The Moon* being among them :

*Only stones that skim across the surface of the sea  
I have thrown to see if Neptune sends them back to me  
If you talk then words will only splinter into sound  
Where's the sun when all your conversations shadow bound*

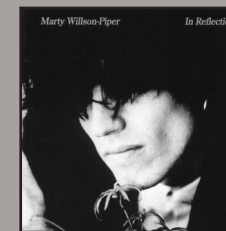
If you're looking for a CD to crank up the volume and annoy the neighbours, look elsewhere. If you just want finely crafted songs, then look no further than this. Rumours of the imminent arrival of this album have appeared on numerous websites over the last few years, and at last it's arrived. So snap your copy up now, before it joins the long list of deleted, hard to find releases that have gone before.

To quote from the sleeve notes : "This record wasn't produced it was enticed. If you want to hear about it ask me sometime." Hmmm, now there's a good idea.....

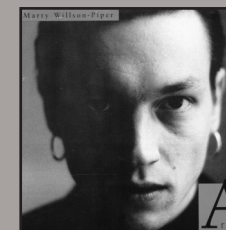
- Derek Timbrell

*Hanging Out In Heaven* and *In Reflection* are currently available from **Heyday Mail Order** - see the **Share It With Me** section for contact details. All of Marty's solo albums will be featured in more depth in future issues of *Ink & Second Sight*.

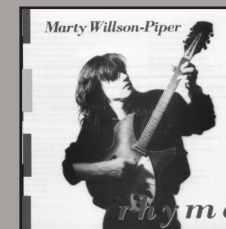
To complete the picture for those who are newcomers to Marty's solo work (where have you been ?) his earlier studio albums were:



**In Reflection**  
(1987)  
Re-issued earlier this year on Phantom Records, catalog number UM-7.



**Art Attack**  
(1988)  
Deleted - but Marty now owns the rights to this one, and you can expect a re-release in the not too distant future.

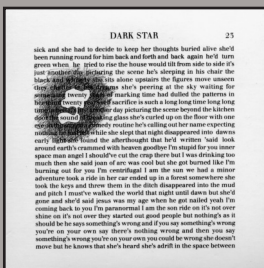


**Rhyme**  
(1989)  
Includes Marty's original version of *Forever*.  
Now deleted.



**Spirit Level**  
(1992)  
Includes the original version of *Will I Start To Bleed*.  
Now deleted.





**dark star : twenty twenty sound**  
emi harvest 497 2012, released 19th april 1999

**tracklist :**  
ninety-six days / i am the sun / about 3am / vertigo / graceadelica / a disaffection / lies / what in the world's wrong / the sound of awake

Many moons ago, there was a band named **Levitation**, formed by guitarist **Christian 'Bic' Hayes**. Mixing somewhat psychedelic rock with dance influences and a soft pop underbelly, they went on to make a handful of immensely enjoyable albums. However, widespread success and crossover appeal eluded them, and they called it a day in the mid-90s.

The name of Christian 'Bic' Hayes has become well-known in All About Eve circles, however. Following the dissolution of All About Eve, Julianne was ultimately to call Bic in to work on her new project, **Mice**. Bic's eventual contributions on guitar lend ...*Because I Can* a certain dark magic.

Now Bic has returned with his new band, formed from the ashes of **Levitation: Dark Star**. Last year, they released their first album, the critically-acclaimed *Twenty Twenty Sound*. So what's it like?

Opening track *Ninety-Six Days* bursts into life in a melange of static, feedback and crossed-over snippets of radio messages, from which the main riff gradually emerges. Bic delivers the lyric through a mix of vocal effects, creating an eerie feel, backed up by the otherworldly echoing guitar and hefty bass. The lyric concerns

a man whose escape from an empty existence is through drink and drugs: "*Saviour of the prozac bohemian preachers he'll build a tower of babel with whiskey on the table / It's only when caned that he's able.*" The title comes from another bleak lyric later in the song: "*He's not been sober since daddy passed away / He's not been sober for ninety-six days.*"

Second track and recent single *I Am The Sun* opens with a blazing, breakneck guitar riff. The song tells the story of a suitably fated love born of obsession. A brief liaison, ending with an ill-fated adventure, leaves our hero pondering what happened: "*I must've walked the world that night until dawn, but she's gone...*"

*About 3am* follows, a late-night drama enacted under streetlights on a bridge, where a man and his partner sit, each reluctant to admit that their relationship has lost its spark, and that "*there is nothing there... only the sound of the rain.*" Delicate, ambient washes of acoustic guitar and keyboard are replaced by meaty slabs of fuzzed guitars that crash in halfway through. This is incredibly atmospheric, and probably my personal favourite from the album.

Another broken relationship is examined in the next track, *Vertigo*. Here, the central character has accepted that the fault for the breaking of the relationship lies with him, advising his partner (or is it his audience?): "*You'd better watch your step, following me... You'll get lost following me...*" The fatalistic lyric is delivered over a crunching distorted guitar riff, as our anti-hero reveals that he's expended all his energy on the relationship for, as he sees it, no good reason, and is unable to give of himself any more: "*I lost those years, to all our idle hopes and fears / Now I buy inertia from the folks below.*"

There follows a distinct change of mood as *Graceadelica* opens with a burst of feedback and a rolling drum and bass-driven riff that persists throughout the remainder of the song, giving it a dance-tinged flavour, reminiscent perhaps of a darker **Stone Roses**. The lyrics here are somewhat opaque, but seem to refer to someone who's hit bottom in life and sees himself as a Christ-like figure, rising from the dead' to live his life again: the "*sub-aqua urban survivor*" that is referred to in the lyric.

*A Disaffection* returns to the now-familiar theme of disillusionment in a relationship. Here though, the lyrics are even more bitter than elsewhere. The timescale involved here ("*twenty years of marking time...*") indicates that this time we are dealing with a long-term relationship (a marriage?), and there is every indication here that it was never a happy one. The song ends with the central character disappearing into the night having left his sleeping partner a farewell note.

In sharp contrast with the dissonance of the previous track, *Lies* is a much more delicate, eerie song: Bic tells us the story of "Paul", whose bitter outlook on the world and the people in it is summed up in the final lines : "*Paul on his lonesome*

*much maligned / Searching for the will to see the world as kind / 'Where the hell is my home?'*" Far from the anger you'd expect this song to project, instead there is an air of quiet menace and hopelessness. The world of *Twenty Twenty Sound* is nothing if not bleak!

Penultimate song *What In The World's Wrong* was mooted as a single at one point, and the eerily catchy chorus part with it's massed harmony vocals is very effective. Once again, communication breakdown is the theme as our hero is confronted with a partner who refuses to discuss why she is unhappy, and who insists that everything is fine: "*She says nothing's wrong / And if you say there's nothing wrong, you're on your own / Where have the words gone?*" Here, though, there is an inkling of hope at the end of what has been, thus far, a pretty dark journey : "*You could be wrong...*"

Final track *The Sound Of Awake* is an epic atmospheric journey, somewhat in the mold of the late sixties work of original psychedelic rockers **Pink Floyd**. Backed by rumbling feedback and a steady bass and drum rhythm that keeps the song moving forward, Bic looks back upon a life that could have been so much more: the song is a postcard from the future, a weary goodbye from a person who's been beaten into submission by time. The song builds to an ear-shattering climax with a heavy-distorted and tremolo'd solo that will rattle the glass in your window panes, before finally disappearing into the distance, trailing feedback and the familiar pulsing bass and drum line...

*Twenty Twenty Sound* is a great album, one that has both richly atmospheric songs and huge, powerful songs heavy on the distorted guitars. They're a great live band as well - miss them at your peril!

- Dave Cooper

## dearsir...

The page for your letters, emails, scraggy bits of paper stuck in our hands at gigs, comments, questions, stories or simply anything you'd like to share with other fans around the world (and we do mean the world...even before printing Issue 1, we've had orders from far and wide, including Japan, Croatia, Australia and - of course - the USA). Make it interesting enough (or include a nice bribe and say how wonderful the magazine is) and you too could see your name in print.

### dream now!

Is it true or am I dreaming, All About Eve back together. Fantastic!  
**Andy Jackson, Goosnargh, Lancashire**

*Fear not, it is indeed true and 'fantastic' doesn't come close to describing how we feel! - Ed*

### we raise a glass to your art

Can I wish you the very best of luck with this venture. It can only add to the momentum surrounding the band's return. Thirty gigs, a new CD or two and now a magazine! Long may it continue.  
**Chris Owen, Connah's Quay, North Wales**

It's great that AAE are back together and playing gigs this year. I followed them back in the 80's/90's and first saw them in 1987. I look forward to receiving the mag, hope all goes well.  
**Steve Parker, Wheathampstead, Hertfordshire**

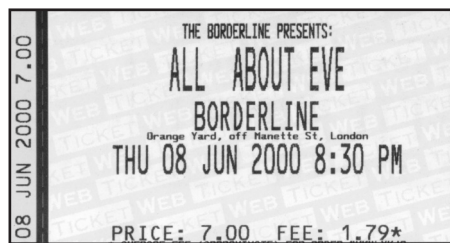
Wishing you guys all the best in your endeavours to publish a continuing chron-

icle of our favourite musical performing artists. This may give them some much needed exposure and encourage them to continue in this direction.

**Louis T. DiPonzio, Rochester, NY, USA**

Good luck for your #1 edition, may it be the first in a long line.

**Michael Steidinger, Böblingen, Germany**



Had a great night at the Borderline (*didn't we all - Ed*) and bought the new album, wonderful. Look forward to hearing about the mag.

**Andy Banks, Dagenham, Essex**

*Many thanks for all your encouraging words, which have been arriving in our newly christened PO Box for a few weeks now - very kind, and your support is appreciated, especially since they arrived before we'd printed a single copy of the magazine! We hope you like the finished item! - Ed*

### marty rocks!

I've just received a copy of Marty's solo album, *Hanging Out In Heaven*, this morning, and I must say that Julianne's description is bang on. Truly gorgeous songs, performed with such sincerity, you have got to hear it to believe it... My

favourite 2 tracks.. *Wondering*, and *I Don't Think So*. At least so far..

BUY IT!

**Arthur Gill (by E-mail)**

**Julianne** : "Marty has a solo album coming out on February the 15th and it is called *Hanging Out In Heaven*.....His album is truly gorgeous. I promise you."

*This album also comes highly recommended by I&SS. For details on how to get hold of it yourself, see elsewhere in this issue - Ed*

### cropredy

Will there be All About Eve T-shirts for sale at Cropredy 2000? And any idea about the set list at Cropredy? Cheers!

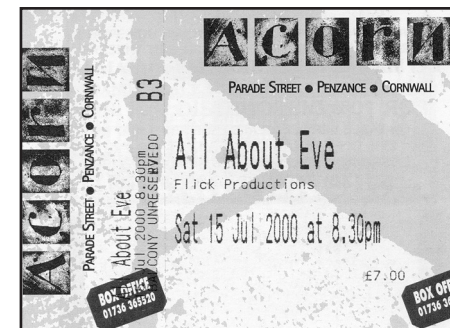
**Levent Varik (by E-mail)**

*Based on the fact that there's been t-shirts for sale on the acoustic tour, it's more than likely that there will be some at Cropredy - Ed*

### penzance panache

I found out about the mag from one of your flyers at the gig in Penzance. I've been a big fan of AAE since my college days back in 1987 and I missed seeing them when they performed at Exeter University which was close to where I went to college. So I've never seen them live before. I sort of lost touch with what was going on with them after the third album (marriage and kids to blame for that). It was great to see them down in Cornwall after all these years.

The gig was brilliant. I've always considered Julianne's voice to be the best in the business, and after all this time that



still holds true. It sent shivers down my spine every time she sang. I hope to see them again in the not too distant future.

**Ian Symons, Portscatho, Cornwall**

*Those of us who were also at that gig wholeheartedly agree with you. Glad you could make it after being a fan for so long. While Julianne complains about not being able to hit some of the high notes these days, her voice is still like no other and we are so pleased that more people are hearing it again. As for the spectacular Penzance show, look out for a review in issue 2 when we continue our coverage of the Unplugged 2000 tour - Ed*

And that's it for now. Thanks for all your comments of support, we really appreciate it. See you again next time.

If you want to send us anything for inclusion on this page, address your letters to

**dearsir  
Ink & Second Sight  
PO Box 529  
Hemel Hempstead  
HP2 5GR  
UK**

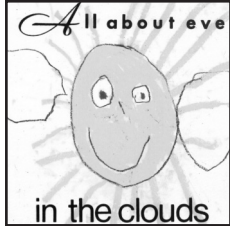
or send an email to

**dearsir@inksecondsight.co.uk**

# competitiontime

Welcome to our regular competition page. As this is our first issue, we wanted to offer you something very special as a prize and we hope you'll agree we've succeeded.

What can you win?



The amazing first prize is a copy of the original 'sun sleeve' *In The Clouds* 12" single as pictured here. This version is different to the one that appeared on the first album and the b-side tracks *End Of The Day* and *Love Leads Nowhere* are also unavailable elsewhere. This was the bands second single, released in 1986, which has now become highly sought after.

But not wanting to stop there (oh, you lucky people!), we can also offer a second prize of an *Every Angel* 7" single with the limited edition fold-out sleeve. Released in 1988 and featuring the non-album b-side *Wild Flowers*, this is another very collectable item.



Great, so what do I need to do to get my hands on one of these prizes?



All we want you to do is to think very hard and provide a caption for this picture of Marty that was taken at the gig in Worcester on 28th May. Make it funny, serious or whatever you feel but try to keep it to a maximum of 15 words.

When you've come up with something suitable, send it to us on a postcard to the normal I&SS address with the words **'Issue 1 Competition'** clearly marked in the top left hand corner.

Alternatively, you can send an E-mail to [competitions@inksecondsight.co.uk](mailto:competitions@inksecondsight.co.uk) with the subject line **Issue 1 Competition**.

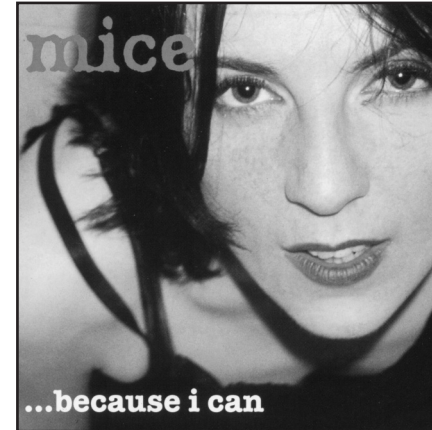
In both cases, the closing date is **31st October 2000** and don't forget to include your name and address or we won't know where to send the prizes.

Good Luck!

# mice starring julianne regan

featuring **tim mctighe** **mark price** **marty willson** **piper christian** **hayes andy cousin**

If you missed out on **Mice**, Julianne's post-All About Eve project from 1995-6, then fear not. Ink & Second Sight has a supply of Mice CDs available for your listening pleasure. While stocks last.....



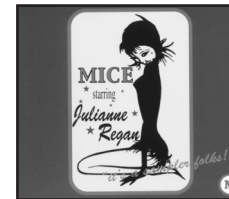
**...because i can limited edition 2CD set**  
 CD1 Mat's Prozac, Star, Dear Sir, Bang Bang, The Milkman, Blue Sonic Boy, Julie Christie, Miss World, Trumpet Song, Battersea, Messed Up

CD2 The Milkman, Mat's Prozac, Blue Sonic Boy, Dear Sir from the Mark Radcliffe Radio One session, first broadcast on 3rd June 1996.  
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**...because i can single CD**  
 track listing as CD1 above  
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**it's a sampler folks**  
 4 track promotional sampler CD  
 Mat's Prozac  
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 Miss World, Blue Sonic Boy  
 £4 \ \$6US



Postage rates:

in the UK	80p for the first CD, 25p for each additional CD
in Europe	£1 (\$2US) for the first CD, 50p (\$1US) for each additional CD
everywhere else	£1.50 (\$3US) for the first CD, 70p (\$1US) for each additional CD

To order, please send full payment (UK cheques \ postal orders payable to Ink & Second Sight, or send an International Money Order) to the usual address: **Ink & Second Sight, PO Box 529, Hemel Hempstead, Hertfordshire, HP2 5GR, United Kingdom.** Please note that supplies are limited. Orders will be treated on a first come first served basis. Payment will be returned in full if we are out of stock by the time we receive your order.

## coming next issue

All the latest news from the world of **All About Eve**, including latest tour plans, reports on the forthcoming Almafame releases previewed this issue, and the thoughts and feelings of Eves fans across the UK in the wake of the summer's hectic touring schedule.

## electric eves!

The I&SS team review the Eves headlining appearance at the Cropredy Festival, complete with the best photos from the event.

Full reviews and special photos from the electric shows at The Garage, London, and from Colchester Arts Centre.

Plus...we'll have full reviews and exclusive pictures from the acoustic shows on the second leg of the Unplugged 2000 tour, including *Worthing : The Gig From Hell* and *Penzance : The Gig From Heaven*.

## seeing stars

We review the re-issued *Seeing Stars* album - the All About Eve album that never was, recorded by Marty, Andy & Mark in the wake of Julianne's departure back in 1993.

### SEEING STARS



## more from julianne

The second part of our exclusive interview, covering the Mice album and tour and some of Julianne's other guest appearances.

To reserve a copy of Issue 2, you can either :

send an e-mail to [reserve@inksecond sight.co.uk](mailto:reserve@inksecond sight.co.uk)

or

send a stamped self addressed envelope to **Issue 2, Ink & Second Sight, P.O. Box 529, Hemel Hempstead, Hertfordshire, HP2 5GR, United Kingdom.**

When Issue 2 is ready - towards the end of the year - we'll be in touch to let you know how to pay. We're hoping to keep the cover price fixed, but it'll depend on how sales of Issue 1 go. So don't send any money yet !

**DAVE & CHRIS PEGG FOR WOODWORM RECORDS PROUDLY PRESENT**

**CROPREDY FESTIVAL Y2K (AUGUST 10, 11 & 12TH)**

THURSDAY 10<sup>TH</sup> 6.00PM-11.00PM

**THE INCREDIBLE STRING BAND**  
FEATURING ROBIN WILLIAMSON • MIKE HERON & CLIVE PALMER  
**ALL ABOUT EVE • SPANK THE MONKEY**

FRIDAY 11<sup>TH</sup> 1.00PM-MIDNIGHT

**PRIORY OF BRION**  
THE ALBION BAND  
**JERRY DONAHUE'S BACKROOM BOYS**  
**IAIN MATTHEWS & ANDY ROBERTS**  
**LITTLE JOHNNY ENGLAND • KEITH DONNELLY**

SATURDAY 12<sup>TH</sup> 12.30PM-MIDNIGHT

**Fairport Convention** AND GUESTS  
SHOW OF HANDS  
THE HAMSTERS  
STACKRIDGE BOB FOX  
**THE UNPROFESSIONALS**

TICKETS	THU/FRI/SAT	FRI/SAT	SAT ONLY	CHILDREN UNDER 11
BEFORE JUN 10	£48.00	£38.00	£26.00	ADMITTED FREE WITH A
JUNE 15-JULY 31	£48.00	£41.00	£28.00	PAYING ADULT
FROM AUGUST 1*	£52.00	£44.00	£38.00	16+ (FRIDAY OR
(*PAY ON GATE)				FRIDAY DAY TICKETS
CAMPING**	£10.00	£8.00	FREE	AVAILABLE
(**CAMPING CHARGE IS PER VEHICLE - BIKES AND BACKPACKERS FREE)				

01431 **CONCERT TICKET** 01431

# Live Music

# All About Eve

## UNPLUGGED

*A show of acoustic songs from their four albums*

**Scarlet & Other Stories**

**Touched by Jesus**

**All About Eve**

**Ultraviolet**

*Plus reworking of electric songs, covers and even some new material!*

**Thursday 27 January : 9.00pm**

Tickets: £8.50 Concessions: £7.00

# arteziium

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...i'll be the hand that guides your hand to write i'll turn you pale with ink and second sight...

