

ink&secondsight



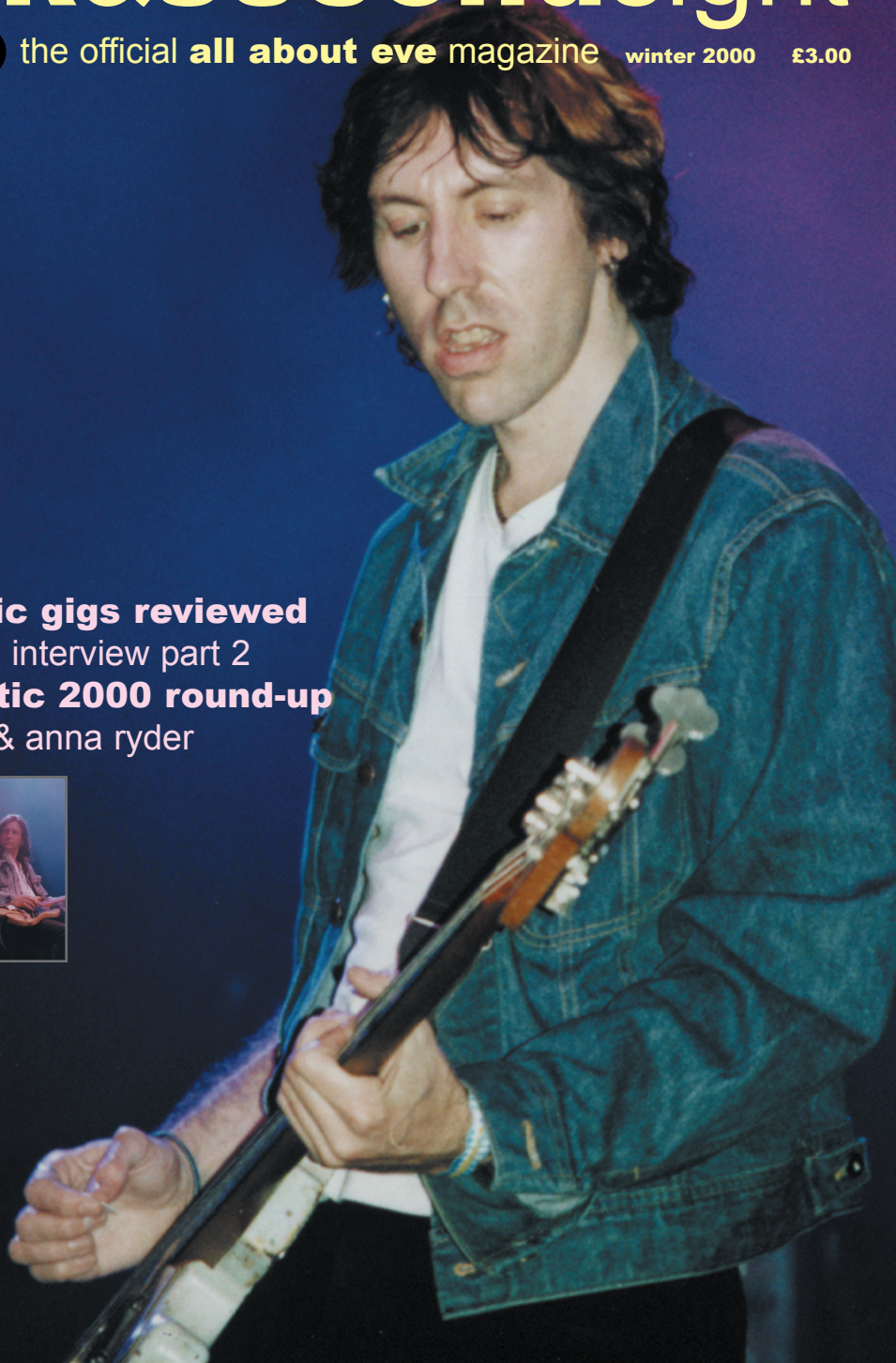
the official **all about eve** magazine winter 2000 £3.00

electric gigs reviewed

julianne interview part 2

acoustic 2000 round-up

spy'51 & anna ryder



ink&second^{sight}

the official
all about eve
magazine

issue 2 - winter 2000

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thanks

Special thanks to Anna Ryder for the music,
the cartoons and the French horn.

www.inksecondsight.co.uk

in association with Candytree, the official
All About Eve and Julianne Regan website
www.allabouteve.net



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Hi everyone. Welcome to the second magazine of the All About Revival - it's been quite a year!

November 23rd 1999. **All About Eve** make an abrupt and unexpected comeback at the Astoria in London. Once the three electric gigs as support to **The Mission** were over, us fans hoped for much but expected nothing. Boy were we in for a surprise!

November 23rd 2000. Issue 2 of Ink & Second Sight is officially on sale a day before All About Eve's 42nd gig in twelve months! Acoustic, electric, up north, down south, big venues, small venues - your I&SS review team have been chasing the Eves down every motorway in England (and one or two in Wales but unfortunately none in Scotland - yet) to ensure that our friends in the AAE family around the world can share in this amazing musical odyssey.

42 gigs in one year is a LOT of everything and All About Eve do pretty much everything themselves. Gone are the days when agents booked the venues and tours came with a proper crew, AAE are a DIY outfit now. The Eves are their own roadies and pre-gig they can be seen hurrying around with their gear, merchandise, fairy lights and everything else needed for an acoustic gig. Long after most fans have gone home, the fab three will be busy packing it all up again ready for the next gig.

That doesn't lower the quality of their professionalism or musicianship in any way BUT it does mean a lot more work. We can only admire their energy as even us devoted fans struggle to keep up with their manic gig schedule!

That Marty can squeeze in all this work when he already has a successful career as a solo artist and as part of **The Church** is amazing but Julianne's energy output is incredible. It's been a feature of this year that she often follows a three-gig weekend by returning to her day job on Monday morning!

Let no one imagine that the Eves are on a big career/money trip. In truth, band and fans alike are a family of music lovers who enjoy each-others company. For as long as that remains true there is no reason why we shouldn't continue our journey back to the Royal Albert Hall.

If the coming twelve months are anything like the last we should be in for one hell of a ride. Make sure you join in!

Love from all at Ink & Second Sight

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

fairy light nights 2

You wait 30 minutes for a bus, then three come along all at the same time. It's not quite like that with All About Eve, but it's going that way. After seven years silence the next new All About Eve CD is due to arrive in early 2001, hot on the heels of the last one. *Fairy Light Nights 2*, to be released by Almafame, promises to pick up where its partner left off, spinning us through more of the delights of the acoustic tour, this time taking in material from *Ultraviolet* as well as the stunning Marty-Julianne duet *You Bring Your Love To Me*, a track from Marty's *Hanging Out In Heaven*.

We were hoping to review the CD in this issue of Ink & Second Sight, but our printing deadline arrived before the CD...so we'll be covering it in detail in the next issue. Instead of the I&SS team reviewing it, though, we'd like **you** to do it. Once the CD is out, and you've listened to it, and listened to it, and listened to it...send your thoughts to the address on page 2. We'd love to know what you think.

compilation CDs shelved ?

The compilation CDs that were being worked on earlier in the year (and which we referred to in Issue One) look as if they're going to be put on indefinite hold. It's a big disappointment to us all at I&SS and doubtless to most of our readers, but it does leave one burning question : What happens to the new version of *D For Desire* that was due to be on these CDs ?

julianne remixed

Pure Complex, one of the tracks featuring Julianne on **This Burning Effigy's** 1999 album *Descent*, has been re-mixed for their latest album *Resolution*, a collection of new material and remixes. "It sounds like **Georgio Moroder** or something! It sounds like a *Goth I Feel Love*", Julianne told us earlier in the year.

The album (released November 2000) by Grave News can be ordered direct from them at 63 Jerningham Rd, Telegraph Hill, New Cross, London, SE14 5NH Tel: +44(0)171 284 0359 or online at www.gravenews.demon.co.uk.

martha's new harbour

A new cover version of *Martha's Harbour* has been recorded this summer by Dutch musician **Carlo van Putten**, of German band **The Convent** (see www.convent.de or Red Sun Records website www.redsun.de for more). It's one of the tracks destined to appear on a covers CD that he's working on which will be made up of songs normally associated with female singers. Extra spice is added to this version because guitar on the track is provided by Marty Willson-Piper. Marty has also contributed to a second track - the **Edie Brickell** song *I Quit*. No release details or dates are available yet - watch this space for more.



hanging out in vinyl heaven

The release date isn't confirmed yet, but expect a limited edition vinyl release of Marty's *Hanging Out In Heaven* in the near future in the UK. Good news for vinyl junkies is that Marty has recorded two extra songs that will turn this into a double LP. And we're also promised lyrics that'll be big enough to read - if you've got the CD, then you'll know what we mean! Also on the table as a possibility (and right now that's all - a *possibility*) is a vinyl version of *Fairy Light Nights*.

marty working with jay aston

Marty will be starting work soon on a new project with **Jay Aston** of **Gene Loves Jezebel**. "Not sure what we're doing date wise or recording wise", says Marty, "but have met and decided to try and do something together". Those who know their Eves history will remember that Julianne's first foray into the music business was a brief stint as the bass player for Gene Loves Jezebel back in 1982.

seeing stars

Re-issued in June, the **Seeing Stars** CD has now almost sold out. The only copies left by October were those on sale at the gigs, and there are less than fifty remaining. There's some good news for those that don't have a copy yet, as Marty tells us that he's "hoping to re-release this through Heyday in the US and Almafame in the UK in January".

phased video available online

A 5 minute video clip of All About Eve playing *Phased* at Cropredy in August has just been made available for download on **Candytree**, the official All About Eve website. The clip can be downloaded at www.allabouteve.net and is available in four different resolutions with file sizes ranging from 1Mb to 25Mb.



new album from the church

Following on from their last studio album (1999's covers album *A Box Of Birds*) **The Church** (that's Marty's other band of twenty years standing, for those that didn't know) are back in the new year with an album of new material. Final mixing and mastering is under way in New York as we go to press, and the as yet untitled album will be released in early 2001. As with the last few Church releases in the UK it'll be available on the Cooking Vinyl label (www.cookingvinyl.com).

first 'solo' gig with a full band for marty

The Luna Lounge, New York City, October 20th saw Marty's first ever 'solo' gig with a full band behind him. Playing a mix of songs from four of his five solo albums alongside some Church material the full setlist was *Forget The Radio*, *I Can't Cry*, *St. Germain*, *You Whisper*, *10,000 Miles*, *You Bring Your Love To Me*, *I Don't Think So*, *Time Is Imaginary*, *Spark*, *To Where I Am Now* and *Swan* as the encore.

Two extra shows were added in November while Marty was still in New York : Pete's Candy Store, Williamsburg, NY (7th Nov) and Maxwell's, Hoboken, NJ (16th).

tournews

union chapel - semi electric gig

To bring the year - what a year! - to a great conclusion the Eves will be playing a special gig at the Union Chapel in London on December 9th. Featuring members of the 'electric' line-up, it's billed as "candlelit and semi-electric". With a capacity of 1,000 it promises to be the biggest show of the year - Cropredy aside, that is. Watch out for photos and a review in Issue 3.

more gigs than ever

By the time the Union Chapel gig ends, the year will have seen All About Eve hit the stage more than 40 times. With the exception of 1988, when they played just over 50 gigs, that's more than they've ever done in a single calendar year, and is pretty good going for a band that only plays at weekends and whose lead singer also has to hold down a 9-5 job at the same time!

still on the road

As we go to press, these are the full acoustic dates currently scheduled in 2001:

Fri 5th January	Sheffield	The Boardwalk	0114 279 9090
Sat 6th January	Whitley Bay	The Dome	0191 251 2800
Sat 13th January	Spalding	South Holland Centre	01775 725031
Sat 3rd February	Tavistock	The Wharf Arts and Entertainment Centre	01822 611166

But that's not all. February 2001 sees the Eves out supporting **Fairport Convention** on five of their UK dates. The Eves will be playing at these shows only:

Sat 10 February	Birmingham	Symphony Hall	0121 780 3333
Sun 11 February	Basingstoke	The Anvil	01256 844 244
Sun 18 February	Croydon	Fairfield Hall	020 8688 9291
Fri 23 February	Portsmouth	South Parade Pier	023 9286 3911
Sat 24 February	Cambridge	Corn Exchange	01223 357 851

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 - probably just one between magazines, but it depends on the amount of breaking news.

In order to take advantage of this free service, simply send us a stamped self-addressed envelope at the address on page 2, 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@inksecondsight.co.uk stating your desire to do so and providing the E-mail address you'd like the news sent to.



In the first part of our exclusive interview in Issue One Julianne talked to us about **All About Eve's** fourth album *Ultraviolet* ("people were pissed off with us"), the demise of the band in 1993 after being dropped by their record company MCA and the sudden and unexpected return at the end of 1999. You might have thought that Julianne's musical career ground to a halt during the 'missing' years, but as we're about to discover, that's not the case at all.....

Since the band called it a day during the post-Ultraviolet sessions, you've been busy with a variety of different projects. The biggest was the Mice album, '...Because I Can'.

Yes... (Julianne grimaces nervously)

Oh, now that was a nervous look!

Well, no-one liked that, either! (Laughs)

(Laughs) Well, we liked it...

Thanks! Well, that was another brush with the record industry, though, wasn't it?

The album appeared with very little fanfare, it has to be said! I remember getting my "chocolate box" postcard one day and that was the first and last I heard about it...



Well... the record company - it was an independent record company, but it had decent backing and everything... This guy, this greedy guy just thought, "Oh, hang on, that bird from All About Eve's free..." I thought, "He seems like a like-minded kind of guy, and he likes the songs and everything..." I didn't actually sign anything, but I'd started working on the album. And then he was like, "Well, it's got to be called Julianne Regan...", and I was like, "Well, no, it's not Julianne Regan, it's another thing..." And he said, "Oh well, how do you think we're going to sell it if it's not..." And also, "Couldn't you be a bit more like Björk or Annie Lennox?"

No offence, because I know a lot of people out there like her... But it was, like, "Couldn't you 'do' a Heather Nova?" And I'd be like, "Well, Heather Nova's 'doing' a Heather Nova... I'm not going to do that, it's ridiculous!" Absolutely ridiculous. But they seemed to want to, um, market me as this kind of...funk waif... A kind of poor man's Suzanne Vega or something.

And it was like, "Well, listen to this... It's not... Well, what you wanted was All About Eve then, and you shouldn't have led me

on... You should have said you weren't going to let a shabby guitar album come out, then..." They just, y'know... fibbed... (Laughs)

So even by the time the album was finished, there were already some concerns in your mind about how the album was going to be handled by the record company?

Yeah... but I'd kind of half got a band together by then. It was like, "Y'know, there's a few of us now..." Especially with Bic (aka Christian Hayes, guitarist, ex-Levitation, now in Dark Star - Ed), cause he's militantly artistic. He was like a little ally for me, and we were like, "Right, let's see if we can turn this round..." And then the record company just folded anyway, because it's backing was rubbish... And then it was academic, and it was "Oh well, here we go again..."

There was this American company that wanted to sign it - I forget what they were, part of Island or something - and I met the guy. He was a very nice guy, he was like "Hey, well, you know you have to relocate to LA, and we'll get an LA band around you..." I said, "Nooooo..." (Laughs) Nothing against LA at all, but it'd be me and a bunch of guys with headbands again... So

no, you don't just up sticks and go to LA. Unless you're like 20, I think...

“Couldn't you be a bit more like Björk or Annie Lennox ?”

Well, the album appeared, it even charted.

(Amazed) Did it?!

Yeah, not very highly though... And then there was a tour...

Yeeeeeesss... (Laughs) The Mice tour, as you will know... We turned up at venues that we thought were safe to play. Well to be honest I didn't, but the record company guy thought they would be! "Ooh, it's a bit big..." Especially this one in Worcester, the Northwick Theatre - like a mini Brixton academy, wasn't it? But in Worcester... (Laughs) And I knew our limitations - this was a fledgling band - you can do the "Oh, it's her from All About Eve" thing, but you've got to treat it as a new band. You don't book a new band in at the Newcastle Riverside... Well, you do if you're satisfied with 20 people turning up... But we did our best every night - we did try our best...



The Newcastle gig rocked!

That rocked, didn't it? You could have all danced like whirling dervishes and not hit each other!

But it really put me off "Indie" labels. I mean, if you're going to be - how can I put this, I'm really trying not to swear so much... (Laughs) If you're going to be 'done harm by' by a record company, then it might as well be a big one, not a small one... (Laughs)...cause at least they'd have put some posters up...

There were some great shows on the Mice tour... Bath was a good one...

My favourite gig was at The Water Rats [London], which was in fact our first and only gig with Bic in the line-up... I've never been so frightened on stage by a guitarist! I've worked with some frightening ones.

I seem to recall the word you used to describe the show with Bic previously was "intense"...

Intense, yeah... It was very intense. It was like having **Angus Young** [of **AC/DC**] on stage - that's what he's like! Y'know it was...Fantastic! (Julianne gapes in mock amazement)

Is it fair to say that your vision of what Mice were was somewhat different to Bic's perhaps, at that point?

Well... I wish I'd have had the guts to follow his vision. Because... we could have been **Dark Star** by now... (Laughs) Or **Levitation 2!** But within the confines... I mean, he was really up for it because... he's got a real dark side, but he's also got a massive pop sensibility. And he was "I've never worked in a band that's got this 'pop' thing before..." And he was really up for it. So I went to the record company and said,

"Look, I've got this band..." And they said, "Well, we can give them £50 a week..." and I was like, "This is Bic! You can't give them £50 a week!" And their answer was, "Well, get somebody who'll take £50 a week..." And I said "You have the makings of a really interesting band here, that will sell you some records..." But the record company guy had no foresight...

Because he was still thinking, "Julianne Regan! Julianne Regan!" ?

Yeah! And Bic obviously still had to pay his rent... So again, it was down to backing - we didn't have any! [As for me and Bic] yes, we did have different visions about a couple of mixes...

Yeah, 'Dear Sir' springs to mind - we've got two different incarnations of that...

Yes, we have. I think Tim (McTighe, another guitarist on the Mice album, and Julianne's principal collaborator on the project - Ed) and I chickened out, because sometimes we thought that his stuff was a bit extreme. But that's because I knew what was happening with the record company... Basically, if we'd have all been on EMI, I'd have been as weird as he wanted... (Laughs)

The beauty of major record labels...

(Laughs) Yeah!

Some people didn't know that Mice had happened at all until later, or that any singles had been released from the album. Great marketing by Permanent there!

Yeah, well, again, that's how things were...

Would you say, though, that Mice as it stood could have been more commercially viable ?

Hmmm... yeah. Yes, it could. I reckon there could have been a couple of hits off that... We did make one video to *The Milkman* which didn't really get anywhere then we brought *Dear Sir* out. The Chart Show - or whatever it was at the time - called the record company and said, "We love this... Can you send us over the video?" "Oh we didn't bother making one...."



Oops...

Yeah. So what they did was they got bits of *The Milkman* video, spliced it together, and sent it and they were like, "Pppfff!" And y'know that could've been... I'm not saying Top Of The Pops or anything, but a nice indie hit... Could have ended with us going as high as the Shepherd's Bush Empire... (Laughs) Y'know, I never wanted to end up at Wembley with it... So... it pissed me off because there's some decent songs on it, a lot of interesting playing...

Could 'Miss World', which you've started playing live with All About Eve on these acoustic dates, have been a hit ?

That was actually going to be the next single.... cause everybody liked it!

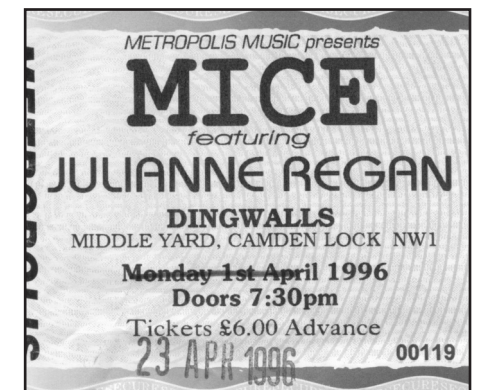
Yes, it's been going over well on the

acoustic dates... I've heard people saying, "What the hell is that? It's fantastic... is it a new song?"

Hmmm... Maybe All About Eve can do a cover of it on their next album!

Maybe they could - what a good idea ! So evidently there was some disappointment when Mice didn't actually take off...

Yes, there was... And I just thought: "Not again..." So I sat around taking anti-depressant pills and eating chocolate for about six months... (Laughs) And I did nothing for ages, I couldn't even be bothered to write a song. Because I was proud of that record - it wasn't ever going to be *Sgt. Pepper*, but I thought... Y'know it's got verve, and it's got excitement and it's... I'm doing something different, but I believe in it... So I just thought, "Oh, I can't be bothered now - I really can't be bothered!" So I sat around for ages, and then I got a job!



Did you think the failure of the Mice project was something you had done wrong, did you take it personally, or did you feel very strongly that it was just a record company cock-up?

Well, this is going to sound completely arrogant, but I just thought, "Oh well, sod

you then!" Not the people who buy the records, but it was like... I'm not going to spend another year of my life making something just to have it to disappear after two weeks.

How do your feelings then tie in with your feelings about the current activity of All About Eve?

Well, if this is all torn down again tomorrow - it doesn't matter! Because... we're enjoying it - it makes sense - if we fail, then it won't be anybody else's fault. But then we're not even trying to exceed, we've just got an equilibrium, we're just going along now...

Plus, I suppose, it's not your whole life anymore, since everyone in the band is now doing something else as well. Meaning that there's less pressure on you to succeed...

Yeah. So the things that were maybe detrimental to All About Eve before - like the claustrophobia and maybe the boredom that not everybody could express their own style, because it is a complete musical democracy... Then, y'know, it's really healthy, because we can go off and do completely different things to each other - especially me, because I go to a marketing job! - and then, just come back to it.

For the record, then, before we leave Mice, how many of the Mice songs were left over from the last All About Eve sessions?

Oh, just the one... just *Battersea*.

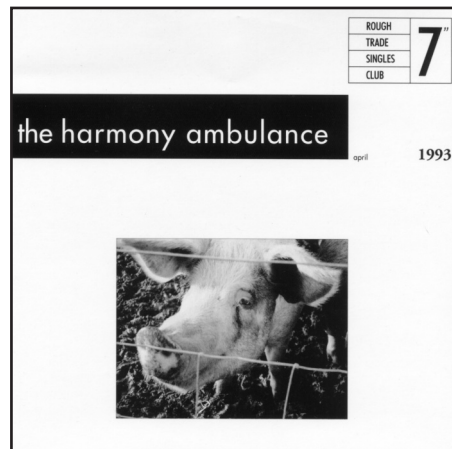
Everything else was written in the interim?

Yes...

Well, since the Mice project fell to earth, you've remained very busy from a musical perspective, job or no job, having put in a

*whole slew of guest appearances on other people's projects. In fact, the first one occurred even before Mice. Tell us a bit about the **Harmony Ambulance** single...*

Well, that's going back! Let's see... I did that because... All About Eve's manager, **Dai Davies** - guess where he was from? (*Laughs*) - We split up, and he took me off to see **Geoff Travis** - the famous **Rough Trade** Geoff Travis - and I chatted to him.



He said, "What do you want to do?" "Ummm..." And he said, "Well, while you don't know what you want to do, I'd really like you to meet these two guys, **Gilbert [Gabriel]** and **Tim [Broughton]**..." So I went round to Gilbert's house, and he was the bloke from **The Dream Academy** - a real **Jimi Hendrix** lookalike! - and they played me a few songs, and I thought, "Yeah, that's alright..." and I sang on one, and thought, "Hmmm!" (*Julianne nods briskly*) And then Geoff Travis heard it and went "Ohhhhh!" (*Julianne raises the back of her hand to her brow and affects almost orgiastic glee*) "That's fantastic, you must go into the studio..."

So we did it, and they really wanted me to join, and they were very nice blokes, but... (*Julianne winces*) I didn't want to be a

session singer. Because... they didn't need another writer, because they were good writers. So I just did it, and left it there... It was just a one-off for the Rough Trade Singles Club...

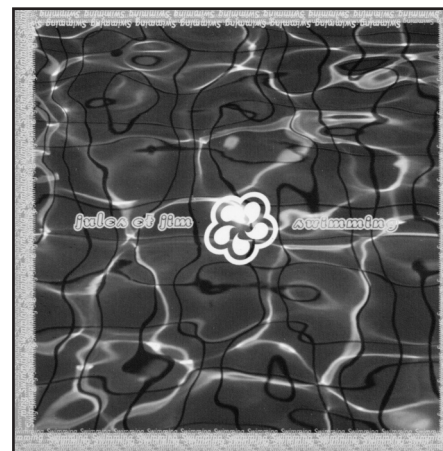
And very hard to find these days! Any idea why they decided to put a picture of a pig on the sleeve? (*Laughs*)

I decided to put a picture of a pig on the front! My sister took the photo!

*Really? That was entirely surreal... Mind you, if **Pink Floyd** can do it...*

It was... why not? (*Laughs*)

*The next project was Mice. However, another project followed much later that had its roots earlier on: the **Jules et Jim** collaboration with **Jean-Marc Lederman**...*



Well, we've only done two songs so far - and loads of mixes... cause it's a bit... Whooh! Sample-y! (*Laughs*)

I met my mate Jean-Marc many, many, many years ago when I was in **Gene Loves Jezebel**, and he joined as a keyboard player for a while. We both left cause we couldn't stand it any more, and

we remained friends, and he does his own thing, and I do mine. But a couple of years ago, he said to me, "We've never written a song together." So I said, "Well, send me some tapes." And actually, I was very grateful when the tape arrived, because it did kick me out of Chocolate and Richard & Judy-Land. It was before the Mice thing happened, but then it came out after because I neglected it to do the Mice thing.

But again, it was very 'why not?', cause it's nothing I could ever have written, but I could write the melody, and the lyrics. And it's just interesting to do something different.

It's hard to say what it actually sounds like...

And I think that's really good about it, cause I can't really say what it is. My colleagues in the band... well, Andy disparagingly calls it 'Belgian Disco'...

(Much laughter all round) That's a bit harsh...

It is, isn't it. And one of my mates said it was like **All Saints** meets **Sandie Shaw**... But it's... not *really*, but it's like Sixties music, done in a very modern way... techno Sixties.

Well, it doesn't have to have a label at all, does it?

No, it doesn't, but people always want to try and describe it...

*I guess what it sounds most like to me is **Saint Etienne**...*

Really?! (*Julianne is surprised*) Well... Hmmm... That's alright... (*Laughs*) They're alright, they craft good songs - they can knock out a **[Burt] Bacharach**-y kind of song... I don't know whether we've achieved that yet!

It's got that same kind of Sixties vibe to it...

Well, I'm a fan of that music. Jean-Marc, he's got loads of that stuff - although he's Belgian you get good French crossover - and I really like that Sixties French pop. *(Julianne sings in French)*

By the way : Jules et Jim is not dead! I'm going over in a couple of weeks, and we're going to do a load of songs, and then put out a nine track, long EP / mini-album...

Since doing this interview in May, Julianne has started work with Jean-Marc on new **Jules Et Jim** material. Samples of three tracks are available on Candytree. www.allabouteve.net

And might that be easier to get hold of than the first Jules et Jim CD?

I hope so! *(Laughs)* Because again [what we had with Jules et Jim] was a really nice man and a crap record company. So I think this time we'd do something similar to what All About Eve are doing, just get somebody to manufacture it...

Well, we look forward to hearing that when it appears! Of course, whilst you've been working away at these more collaborative projects, you've been making a variety of guest appearances as well. For instance, you've recently appeared on an album by This Burning Effigy...

Oh! Yeah, right... Why did that happen... Well, one of my work-chum's boyfriend is the singer in the band... *(Laughs)*

That's one hell of a coincidence, isn't it? (Laughs)

Yeah... So she said "Oh God, **Ger [Egan]** is really embarrassed and wants to ask

you something..." I'd had a few drinks and Ger said, "Will you?" And I said, "Well, yeah..." He said, "You won't do this when you're sober!" I said, "I will! I bet you I will." So I did... *(Laughs)* But they're dark! But... I like them! And they're at this crossover point at the moment, where one of the songs I'd done with them, they've



just done a remix of it, and I think it's great. It sounds like **Georgio Moroder** or something! It sounds like a Goth / *Feel Love...* *(Laughs)* You know *Life In Tokyo* by **Japan**? It sounds a bit like that, a bit like 80s disco - but don't tell Ger! - a bit like Goth 80s disco. I think it's fantastic! And that's going to come out... and, you know... They're my *mates*...

You made a live appearance last year with them, too...

I did, yeah!

Julianne joined **This Burning Effigy** onstage at The Garage, London on 4th December 1999. Without the earlier reformation of All About Eve in November this would have been her first live appearance since the last Mice gig in 1996.

*You appeared on a CD with some of Marty's friends, **The Volares**, as well...*

Right! How did that happen? I was down where Marty was living at the time, in Somerset, where he had his own little studio. We were trying to write some things, and this bloke turns up from Texas called **Big Bucks**... *(Laughs)* And he was big... He was Marty's friend Dare's (**Andrew Dare Mason**, long-time collaborator with Marty - Ed) mate, and he was making an album. So he came to use Marty's studio.

Marty was supposed to be putting some guitar on it, but he had the worst migraine of his life, walking around like this... *(Julianne presses a hand to the side of her head and mimics walking around like a zombie.)* And the doctor was coming, and he was in this big, billowy shirt, dying in his bed... *(Julianne shakes her head sadly.)* He was really out of his mind with pain, and ill. So Dare said, "Oh my God, he can't play... Look, could you do some



singing on this stuff instead, then?" And I said, "Well, alright then..." So I ended up in the studio half-engineering - really badly! - and then singing a couple of songs for Big Bucks... *(Laughs)*

That's Big Bucks, as opposed to big bucks... (Laughs)

(Laughs) Yeah! That's how it happened. Again it was another one of those "Why nots?" It's a nice song... why not? And he's a nice man... And Marty's really ill! So I'll save the day and rush in and sing a couple of songs... *(Laughs)*

"Can you get us the bird from The Cocteau Twins?"
"No...but we can get you you Julianne Regan."

*And all this is still just the tip of the iceberg! There was also this thing that came out in Japan, called **Schaft**...*

Oh! *(Laughs)* Well, **Gary [Stout]**, who engineered the Mice album, worked at this studio called MasterRock, they have a massive link with Japan. And they do a lot of sessions in there with Japanese musicians that come over and use the studio. And there was this compilation album, and they were like, "Can you get us a really good singer? Can you get us the bird from the **Cocteau Twins**?" And Gary said, "Well, no, we can't, but we can get you Julianne Regan!" *(Laughs)* So I deputised for Liz Fraser! And that's how that happened.

That was interesting... a funny experience, because as we know, the Japanese culture is very different to ours, and you sit there, and you sing... and if it was an English, or American [producer] or whatever, they'd be "Hey, that was good!" But [with the Japanese producers] it was like... *(Julianne nods thoughtfully and repeatedly, with a grimly serious expression)* Nodding at me, and stuff.

They didn't say anything, and then at the end, they were like, "Oh! That was fantastic! Fantastic!" (*Julianne gesticulates excitedly*) And they wanted



to take a picture, and then they went! (*Laughs*) But for about three hours, I was thinking, "they think I'm terrible..." or "I'm not doing it right!" because they were just nodding at me. But apparently they were really hip guys back in Japan...

Did you have any idea how the finished product was going to sound when you were recording your vocals for it?

No... The Hitler march was added after I'd gone home... (*Laughs*) The Hitler speech wasn't on it when I sang on it, no... That was a big surprise when I got my copy! I'm sure they were trying to say something profound... It's an anti-war song, isn't it.

Skipping on a few years brings us almost right up to date, and to the song you contributed to a collection of Goth music that was released last year - a track called 'Let Me Entertain You'. No relation to the Robbie Williams song, of course...

Oh! Now what is that? It was written ages ago, but we recorded it for this thing...

It's very autobiographical...

It is! And at the time that it was written, it was very autobiographical... Because that was a leftover All About Eve song... I guess it was one of the couple of songs that we wrote after *Ultraviolet*.

Along with Battersea?

Yeah - from the Battersea sessions, I'd say. Yeah. And that was pretty much how we felt at the time... So we spruced it up for this compilation.

Which is a compilation of Goth-related music. In the past, you've said that you've wanted to distance yourself from this whole kind of scene - I remember, for instance, the "R.I.P. Goth" slogan on the backdrop on the 'Touched By Jesus' tour. Did you - and do you - think that the perception of All About Eve as a Goth band is doing the band a disservice?

I was *annoyed* that people were saying that we were a Goth band. I don't hate Goth but I was annoyed at the misconception. If I hated Goth, I wouldn't have sung with This Burning Effigy, and I wouldn't have gone to see **Bauhaus** at Walthamstow Town Hall when I came



Let Me Entertain You
I used to know a band
Three boys, a girl, they didn't understand
Hung out in London bars, with beaten up guitars
Searching for the short cut to the stars

Then they won awards
For compositions built on minor chords
The darlings of the press
without resorting to undressing
Giving lessons to the less adored

Let me, let me entertain you
Let me cheer you up
and show you how everyone can
Have a, have a real good time

One, two, three sold-out shows
They threw a party for the powdered nose
Who never saw the stalls or any curtain calls
Now you know how many asses
had to get a kissing at the Albert Hall

Let me, let me entertain you
Let me cheer you up
and make you feel everything is
Gonna, gonna be alright...
Let me, let me entertain you
Let me cheer you up
and show you how everyone can
Have a, have a real good time

down to London the first time. I was just annoyed... because we *weren't*. And I always say this: we were Goth by association, because of **The Mission**...

Our early gigs were a bit dark... But that was such a short period of time. I mean, *Appletree Man* was written in our first year, and how Goth is that? So rather than perhaps a disservice, it was a bit Trades Description Act... Because you'd get disappointed Goths thinking, "Well, that's not Goth..." and other people going, "Ooh, a Goth band, oh no..."

Exactly - a bit like the kind of reaction Robert Plant has when Led Zeppelin are described as Heavy Metal...

Right... Not very. They're *demonic* in places, but they're not a Heavy Metal

band... So, it's a mild annoyance - but as the years go on, it does not matter a jot... (*Laughs*)

The way that you used to start the gigs with the Celtic drone and 'She Moves Through The Fair' wasn't exactly Goth! Is that ever going to happen again?

Well the thing is, if there's one thing I *have* learned over these years, it is "Never say Never". Really. Because two years ago if somebody said I'd be doing this now...get lost, it's the most ridiculous thing. There was one point where I thought "I'm never never never gonna be on a stage singing a song again. Don't even talk about it to me." Anyway, I just think there are some songs that are bigger than us, and without the atmospheric venues and without the lights... it's like wearing a wedding dress to go down the shops.. It would look silly. But definitely never say never. I don't hate the song. It's well reported that I don't like *Gypsy Dance* but even that... well who knows... if somebody wanted me to play it badly enough.

It brings us back to this year's internet Mailing List Poll, because you voted 'The Mystery We Are' your least favourite track and here you are playing it...

I know...so listen, maybe we should put at the bottom of this "Don't take any notice of anything I say. Whatsoever." (*Laughs*)

Which seems like an appropriate point to end our chat with Julianne. If all this has whetted your appetite, and you want to hear more about Julianne's numerous guest projects, then Ink & Second Sight will soon begin to feature pieces dedicated to more in-depth examination of all these collaborations and side projects. For now, there's a summary on the next page....

mice&otherprojects

This is a quick guide to some of Julianne's non-**All About Eve** work. It's not intended to be a complete and detailed discography ! Because it isn't.

mice

...because i can

Released 1996 as a gatefold LP, single CD and a limited edition double CD with 4 tracks recorded in session for Radio 1. Permanent Records PERMCD35.

Three Mice singles were also released:
Mat's Prozac, *The Milkman*, *Dear Sir*.

A four track promotional sampler *It's A Sampler Folks* contains 3 album tracks and the alternate version of *Dear Sir* mentioned in the interview.

jules et jim swimming

CD single 1	CD single 2
<i>Swimming</i> (single mix)	<i>Swimming</i> (single edit)
<i>Only A Fool</i> (underwater mix)	<i>Only A Fool</i> (radio mix)
Wilson Music WIL002.	<i>Swimming</i> (plastic boat)
	<i>Only A Fool</i> (underwater mix)
	Wilson Music WIL005.

Released in Belgium only, 1998.

the harmony ambulance nature's way / all this and heaven

Lead vocal from Julianne on both tracks.
7" single, released April 1993.
Rough Trade 45rev17.

schaft switchblade

Lead vocals on *Broken English*.
Victor Entertainment VICL-567.
Released in Japan only, 1994.

various artists goth : music of the shadows

Compilation CD includes the All About Eve track *Let Me Entertain You*.
Released 1999 in the US, K-Tel 6448-2.

Most of these are now deleted and hard to obtain. The **Schaft** CD is available as a Japanese import - unless you're lucky enough to be one of our Japan-based readers, in which case maybe your local CD store has a copy. Anyone with internet access should still be able to get hold of *Goth : Music Of The Shadows* and **This Burning Effigy's** *Descent* without too much trouble. The CD by **The Volares** was recently spotted in stock at HMV and Virgin in London's Oxford Street, and can be ordered from Heyday Mail Order, although they have limited stocks. (Address on page 54.) The **Jules Et Jim** and **Harmony Ambulance** singles are exceptionally scarce, as are the live **Fairport Convention** 2CD and the *Circle Dance* compilation. Good luck in the hunt !

this burning effigy descent

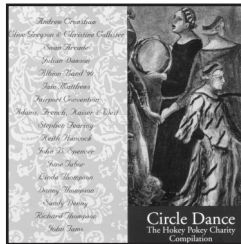
Julianne contributes lead vocals on *Exquisite* and *Pure Complex* (version), backing vocals on *Descent*.
Released 1999, Grave News FETISH20.

the volares the night we taught ourselves to sing

Lead vocals on *Asleep In Egypt* and organ on *Open Book*. Marty also plays lead guitar on *Open Book*.
Rockadelic Records CD004, also available as a limited edition LP (250 black vinyl, 250 blue vinyl).
Released 1998.

various artists circle dance

Lead vocal on *Who Knows Where The Time Goes*. This version was recorded at Cropredy on 19th August 1989 and also features guitarist **Tim Briceno** alongside backing from **Fairport Convention**.
Released in 1991 in the US on Green Linnet Records GLCD3054.



fairport convention 25th anniversary concert

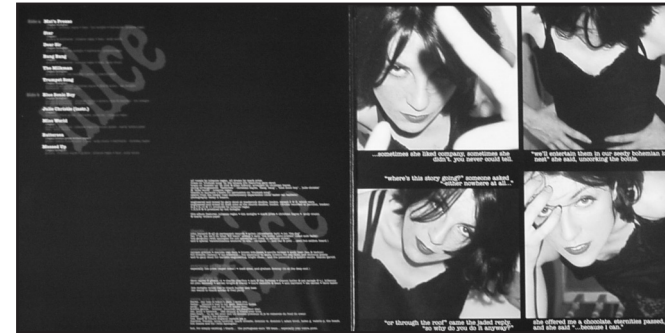
Double CD featuring Julianne singing *More Than The Blues* live, backed by **Fairport Convention**.
Released in 1993 but was actually recorded during August 1992 at Cropredy. Woodworm Records WRDCD022.



micestarringjulianneregans

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

If you missed out on **Mice** then fear not. Ink & Second Sight has a supply of Mice LPs and CDs available for your listening pleasure. While stocks last.....



...because i can
gatefold LP
Mat's Prozac - Star - Dear Sir
Bang Bang - The Milkman
Blue Sonic Boy - Julie Christie
Miss World - Trumpet Song
Battersea - Messed Up
£10 \ \$14US



the milkman
CD single
The Milkman (semi-skimmed version)
Martian Man
Die Ubermaus
The Milkman (full cream version)
£4 \ \$6US



it's a sampler folks
4 track promotional sampler CD
Mat's Prozac - Miss World
Blue Sonic Boy - Dear Sir
(alternate version, only available on this CD)
£4 \ \$6US



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Payment will be returned in full if we are out of stock by the time we receive your order.

anna rydeR

anna rydeR toured with Fairport Convention in 1999 and joined All About Eve for a handful of well-received support slots in September and October. John Lynch took the opportunity to talk to her and find out a bit more for Ink & Second Sight....



What's your connection with **All About Eve**?

Through **Fairport Convention** - a little known band of very old people (*sarcastic chuckle*). They are the connection because I think **Ric Sanders** played on the album *All About Eve*. He played fiddle which he doesn't like it being called, he likes it called violin. Then the connection with me is because they were booked at Cropredy this year, and so I got to meet them, and then the manager of Fairport got them a few of these gigs and just asked if I could come and do some stuff. They were very happy to have me, which I was fairly amazed at because a lot of people don't like having supports that are just thrown onto them like that. But I think they've quite enjoyed it.



We certainly have. Have you enjoyed your time with the Eves travelling circus?

I certainly have, yes. It's very nice to knock around with some people who are roughly the same age as me (*laughs*) although being with the Fairports was fantastic fun. It's opened up a different audience and the audience seem to like me. I was a bit worried about whether they might think I didn't fit in with what the whole thing was about, and that wearing things like pink dresses wouldn't go down well, but actually, they did warm to me.

When you first came out with a guitar I was ready to write you off to be honest but after the first song I thought "hang on, this is actually quite good".

Well, y'know I'm very kind of experienced in trying to get through to the audience. So many audiences out there just sit with their arms folded and go (*in grumpy voice*) "what's she gonna do now?", so actually you've got to get over to them in a very short time. It's really weird but I enjoy it and it's been really great fun doing these few gigs. I hope to do some more really, it'd be quite nice to carry on and do a couple more at some point.

Did you know much about *All About Eve* before doing these shows?

No, I didn't. I certainly hadn't got a CD. I've really got to like their stuff, whereas if maybe I'd heard it on a CD I might have thought "I dunno, it's not quite my thing". But it's just nice to be able to hear it live. I don't think I even knew their names or anything about them. I'd heard them at Cropredy and I'd really enjoyed it.

How many instruments can you actually play altogether?

The main thing I've played all my life is the piano which is why my guitar style is weird - it's really a piano guitar style. So I play that and guitar; and accordion is just incidental because that's like a piano. I do a lot more accordion playing in other things than I've been doing on this tour. I play the French horn, played it in orchestras and stuff like that and then the trumpet just follows on from there.

Can we expect a new CD from you anytime soon?

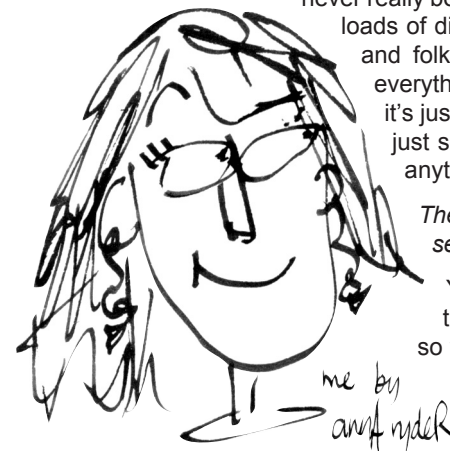
Well I was going to try and do a live CD from the Fairport tour because they took several DATs and there *is* a live CD there. But it's the affordability of it, you see I can't afford it because I make my living as a musician but on a very knife-edge thing. If I had a proper job it'd be yeah, I could use that to fund it but if I had a proper job I wouldn't have time to go after gigs, write songs....

What's your favourite of all the songs that you've done?

Well, the favourite one is always the one that I've written last... or it nearly always is but that's kind of irrelevant really because if I was ninety and I was looking back and I'd only written the songs I've written now, then I'd have to say it was probably *Sailing Boat* which I haven't been able to do much on this tour because it's one of the songs for piano. I did it at Banbury. It's one of those that everybody likes and it doesn't matter what gigs I play it at or what type of style or whatever it is, they all like it and it's something I just wrote, just straight out of me y'know and it's sad but powerful, it's not depressing but it's something that's going to get to people. Some people sit there and cry which is really amazing.

What about musical influences ?

Influences....well, there's lots of different things. Things like **Ry Cooder**, **Tom Waits**, **The Band** who I really like, and just loads of other little dinky things and that's why I've never heard of anybody. If someone says "have you heard this track or that track", I've never really because I've dabbled in lots of different things so there's loads of different stuff but it is a thread of kind of jazz and rock and folk and world music and then classical music, so it's everything kind of mixed up and I try not to be like anything, it's just that I try to just let that come out as it comes out and just settle for "yeah, that's what it is", so I hardly ever edit anything.



There's certainly a lot of people talking about you after seeing you on this tour, hopefully that interest will remain.

Yeah, you know if I look back over the last three years, three years ago I was not as well known as I am now so you're right, it builds up very slowly.

Pockets On Fire (1999)
includes
Pockets On Fire
and *Not Safe*.

Eye To Eye (1993)
includes *Sailing Boat*

for more information
anna rydeR
c/o Rowdy Music
PO Box 1596
Warwick
CV34 6ZR
<http://www.folkcorp.co.uk>

Monday

Ah Yawn, another day dawns in my great life. I pick up my guitar and head for the shower. Yes the guitar does get a bit wet, but I might feel the urge to play a quick gig so I have to take it with me. Some say that I play too many gigs and that I've become a bit unbalanced, but I can't see it myself.

Worked out my tour schedule.

8:15 am Acoustic gig at the top of the stairs.

9:30 am Semi-electric gig half-way down the stairs.

10:15 am Give a lecture on Sartre and The History Of Toasters during breakfast.

Time for a bit of shopping. Thought I'd better go to Sainsbury.

Christ those checkout girls have no appreciation of history! I was just explaining that it was on the site of that very shop in 1172 BC that a long and bloody battle between two local tribes had resulted in an important shift in the political balance of the whole area!

The people in the queue were obviously enjoying it cos they were shouting out jocular encouragement like "out of the way fop head!" and throwing things at me. I couldn't see what her problem was. The security at the gig was really rough as well. I'll never play at Sainsbury's again - the acoustics were rubbish too.

Tuesday

Maybe time for a haircut. Ticket sales for my hair have been slow lately.

I was just explaining to the stylist about the impact of certain topographical features on the underlying cultural psyche of local communities when she RUDELY interrupted me to ask if I actually wanted a haircut. Well, after a lot of thought and a quick gig I decided I didn't. Why meddle

with perfection. "Be sure to come back here again!" said the stylist in a tone which I found slightly hostile.....

Things were no better on the underground! I felt like a quick fag, well several actually. This woman opposite me said that there was "no smoking" on the tube. I had to explain slowly to her that I was a rock n roll star and I could do what I like. Well, honestly! Put me off the gig to be honest.

Wednesday

I like to keep busy. Today I'll be playing guitar with the Eves in London while the sound of my feet playing piano will be relayed to a **Church** gig in Sydney. At the same time my manager has got me a spot heading cymbals to the rhythm of *Forget The Radio* and I'm still hoping to combine THAT with my usual lecture on The History Of Rock. I couldn't get a booking for my hair unfortunately.

Thursday

Bought a new CD. Its by a band called **Kaikki Evestä** and it features the sounds of Finnish gypsies making twanging noises on the skin flaps of dead seals. Yes my taste in music is a bit off beam but everyone said that about their last album *Collected Noises Of Hitting Myself In The Face With A Frying Pan* and they were wrong there!

Friday

Andy is dropping hints about the length of my guitar solos again. He nipped off to B&Q during my *Shelter From The Rain* bit and wallpapered the venue. Julianne is just as bad - how I'm supposed to concentrate when she's rattling those jigsaws around I don't know! The things us rock stars have to put up with.... What'll it be next.... a forged diary, I expect.



Now Cropredy is a music festival but not your ordinary type of music festival. Normally festivals of any kind mean stifling crowds, crushes, arrogant glaring security men, mud, shit, bottles and aggro - but Cropredy is different.

This festival is relaxed and I mean relaxed with a capital **R** (as opposed to some other events that are relaxed with a lowercase **e**).

Even the security guys seem amiable and once inside its time to mellow out. The gates open and the crowd strolls down to the front. Cropredy veterans promptly unfold deckchairs and other picnic apparatus and get down to the serious business of nibbling sandwiches and gulping down Scrumpy Jack. You could transfer this crowd to the seafront at Bournemouth and the effect would be much the same. Some festivals are to be survived but at Cropredy everyone is on holiday and pleased to see you.

Happily the sun beams agreeably and the folkies peer without hostility at myself and Hippy Dave as we comb the field with an eight foot **All About Eve** flag looking for fellow fans to sell Ink & Second Sight to.

Hard core Evesters are still soaking in the rays and chilling out when **Spank The Monkey** appear. Their arrival is a major disappointment to me as a group of rather

tasty young ladies had been chanting "we want spank" for some time and I was about to suggest that we could come to some arrangement. What a let down, they were just after some music.

Well we got spank as it were and they were agreeable enough. Professional, foot-tappy rock n blues type stuff that was OK when quick but dragged a bit when slow. I saw the 'spank girls' unfurl a banner, which said "plonk is ours" but I wasn't being drawn in again - I'd already had my hopes dashed once.

I got bored with the spankers and did my bit for the environment by taking my coke cans to the bin. A lady ahead of me was also being litter conscious and got there ahead of me. She didn't see me approaching and shut the lid before I had time to deposit my Coke cans - "Oh I am sorry" she said and trekked back to re-open the bin for me - now THAT is the sign of a civilised festival! Who needs Glastonbury when Cropredy people have such lovely manners!

Everything was going grand and I was hoping that **The Incredible String Band** would prove an agreeable diversion before the main event but sadly it was not to be. If you ever come across this band again let me offer you the following safety guidelines:

1. Try and stay out of the range of any audible sound. A safe distance would be about five miles from the stage but ten would be better.

the band
 Rik Carter
 Andy Cousin
 Dominic Luckman
 Julianne Regan
 Marty Willson-Piper

the setlist
 Flowers In Our Hair
 Farewell Mr Sorrow
 In The Clouds
 What Kind Of Fool
 Phased
 Strange Way
 Freeze
 Are You Lonely
 Wild Hearted Woman
 Shelter From The Rain
 More Than The Blues
 Our Summer
 December
 Martha's Harbour
 Candy Tree
 Outshine The Sun
 Every Angel

2. If trapped in the zone where this mob are still audible (a) jump up and down wildly while humming to try and distract yourself or (b) dig a hole and stick your head in it.

3. If by some tragic mistake you end up listening to about an hour and a half of this audio nuclear winter then try to remain positive and think happy thoughts. Prolonged exposure can lead to your eyeballs and teeth falling out with depression. I just collapsed on the ground and picked distractedly at grass - by the end, little of my will to live remained. YOU HAVE BEEN WARNED.

Seriously guys - this lot were awful! Really, really bad. Their first seven or eight songs were as shambolic as anything I have EVER seen on a stage. Out of tune, out of time and out of luck - a primary school band

would have sounded better. At one point one of them actually launched into a Banjo Solo!! This guy twanged mournfully tuneless single notes from his banjo for about three minutes (or was it three hours) and clearly thought it was really great. The Eve fans in the audience didn't know whether to laugh or cry - then we realised there was an hour to go - then we cried!

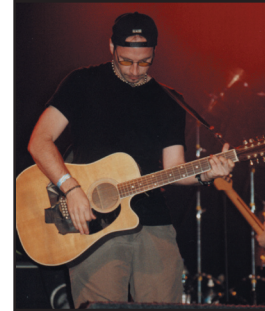
To be fair to them, they did get it together towards the end and went from being painful to merely depressing. Watch out for them on that Japanese game show, what was it called..Endurance...? I mean jeeeezzuuus!!

But you know for every moment of pleasure in life there is a moment of pain - the Incredible Pain Band had gone and now we awaited the pleasure - **All About Eve**.

As the lights went down I was totally hyper. A weird mix of *The Dreamer* and out they trooped. Storming straight into *Flowers In Our Hair* - if you can't dance to this with wild abandon then you got no soul - official.

Delivered with youthful (yes, you read that right) zeal and punch - I'm skipping around like a 20 year old again in no time. Guitar riffs just don't come any hookier than this and the anthemic hippy lyrics may mean nothing now but to me they say "ALL ABOUT EVE ARE BACK!" and I'm delirious with delight. Leaping up and down like a loon and punching the air, this is wonderful, a very very special moment. As long as my brain cells still hold a charge this memory will remain.

I'm not going to dwell on every track but some of the songs demand description. Hearing *Phased* pumped out at high volume on such a big stage was a real buzz. Julianne seems to be gaining strength from the audience and getting younger in front of my eyes and as the band really get stuck in, the energy poured



CROPREDY
AUGUST 10TH 2000



ALL ABOUT EVE



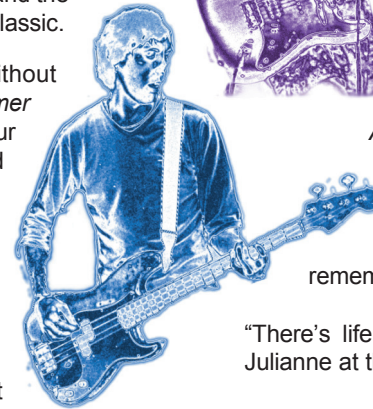
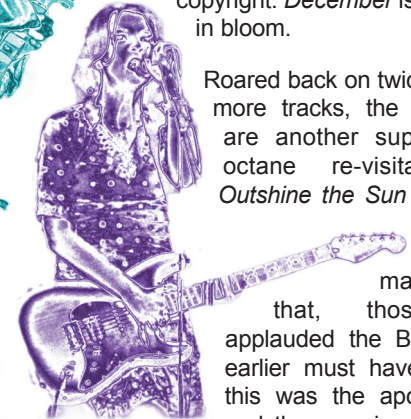




from the stage in waves. "we've been houuurss - YEAHHHHH!!!"

Freeze is a dramatic delight as well. I like the keyboard highlights but more than anything its great to hear some *Ultraviolet* material being presented as part of a balanced set to a receptive crowd. If they had done it this way back in 1992 then the *Ultraviolet* tour need not have generated all that negative feedback. A love song tinged with more than a hint of obsession the simple rhythm leaves acres of space for Marty to go wild in and the whole thing is a rock classic.

Can't leave without mentioning *Our Summer* can I? Of course it's our anthem - the song I'd longed to hear and curiously a song that belongs more to US the fans, than to THEM - the band. Our summer has come again and not just a tired re-tread but an energetic full-on stomp - just as I remembered it! You can't often turn back the clock but music has a way of releasing long buried memories. It was my dream to hear this song at Cropredy just once more and my dream had come true - perfect. I've also had a dream about the Royal Albert Hall you know... (and it didn't involve the 'spank girls' - pity).



...and what about *December*?! Marty rock god a go-go!! The last track of the set proper, the eves are flying at this point. Julianne delivers that rhyme "reMEMBER - deCEMBER" and the punchline "It could be taking our breath away..." with energy, grit and obvious relish. Marty - hair whirling and hands blurring goes wild during his solo bit - so intense its almost scary! Andy juttts out that bass of his in that phallic way for which he MUST have a copyright. *December* is the Eves in bloom.

Roared back on twice for four more tracks, the highlights are another superb high octane re-visitation of *Outshine the Sun* (not sure what the folkies made of that, those that applauded the Banjo solo earlier must have thought this was the apocalypse!) and the ever joyous *Every Angel* which is simply the best dance song ever written and delivered with boy-ish enthusiasm by a band who seem to have suddenly remembered their own brilliance.

"There's life in the old dog yet" beamed Julianne at the end.

Life!? The music biz had better watch out - this dog could give em all a real bite in the arse - perhaps a man in a suit at MCA records might yet be haunted by the band that wasn't deemed good enough to keep on back in 1992.

The electric eves - watch out for the gleam behind the eyes.

- John Lynch

THE GARAGE

LONDON

11TH AUGUST

the view from the back

Twenty four hours on from the wonder of Cropredy we find ourselves at The Garage in North London, and it's clear that this is going to be a different kind of gig. Imagine a dark, hot, sweaty, shoe box shaped room, stage at one end, bar at the other, packed with people, and you'll have a pretty good idea of what it was like.

Standing near the back of the room, where the floor is raised, I could see the stage over the top of people's heads. It looked small - almost too small - and a total contrast to last night's Olympic sized platform.

Spy'51 came and went to warm applause, and the Main Event began with *Flowers In Our Hair* belting out and the crowd - at the front at least - becoming a seething mass of bodies.

The venue and atmosphere were a million miles away from Cropredy, but the common link with last night was the band. The cramped stage restricted their movement but they played better than the previous night. There was some talking between band and crowd, but I only caught the band's responses - like hearing one side of a phone call.

A few songs from the end of the set Marty's guitar strap snapped, and he finished the song playing on his knees. *Our Summer* came to a roaring end and amongst the applause Julianne snapped some harsh words into the mic, aimed directly at someone in the audience. Some more bad language followed, and in a moment the atmosphere changed completely. At the back we were left wondering what was going on.....

the view from the front

As *Our Summer* came to an end a small group near the stage started to chant "we've heard it better before", amongst other abusive comments, all aimed directly at Julianne and Marty. The band attempted to meet the taunts with humour but it didn't work. The chanting continued, prompting a visibly upset and angry Julianne to sink to their level and let forth with the string of abuse mentioned previously.

The band attempted to play on but the whole atmosphere had changed and it was clear they were upset by the verbal attacks. *December* followed but the heart was missing and you could almost see the band's relief as they went off stage, despite the roar of approval from the majority of the audience, many of whom were unaware of exactly what had happened.

After a lengthy delay they came back on for the encore of *Martha's Harbour* and *Candy Tree* but lively though the last one was, it couldn't recapture the atmosphere of the start of the gig and you could see the band felt it too which presumably was why, after a another lengthy delay, the lights came up and the expected second encore didn't happen.

A very disappointing followup to the joyous events of the previous night but many still seemed to enjoy the show, some later saying it was the best Eves gig they'd ever seen.

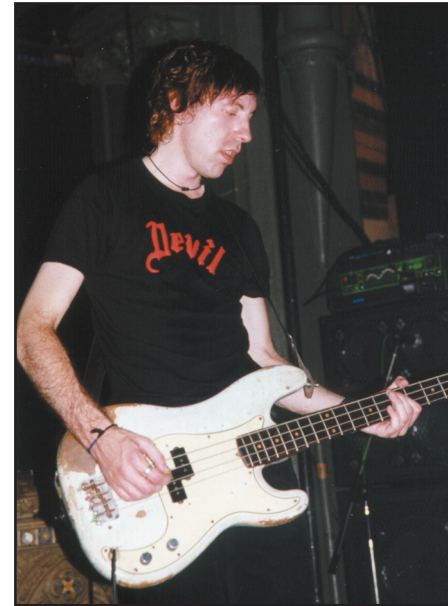
*reviewed from the back by Derek Timbrell
and from the front by Howard Crowe*

COLCHESTER

ARTS CENTRE

13TH AUGUST

A refurbished Church might not sound like the ideal place for an Eves electric gig but nothing can be taken for granted in the world of the Eves, so we find ourselves at just such a venue for the third of the long-awaited electric gigs.



The atmosphere was palpable. Simple lighting was in use with great swathes of dry ice which, combined with the arched ceiling and stained glass windows of the old church, made for a ghostly, spooky effect. The scene set, we waited patiently and the air grew warmer and warmer, until some of the audience were obliged to remove items of clothing. It was going to be a hot and sweaty night for everybody.

Showtime... after the *Nightmare Mix* of *The Dreamer* played over the PA, the band arrived on stage and burst into a rocking *Flowers In Our Hair* that removed

all the cobwebs from the building with no problems whatsoever. Looking back into the crowd, many were singing along, and the triple axe-attack of Marty, Andy and Rik was really adding an extra crunch factor to this most beloved of old friends.

A rousing *Farewell Mr Sorrow* followed, and the rapture elicited from the crowd had scarcely begun to die down before a double whammy of *In The Clouds* and *What Kind Of Fool* raised the temperature again. That spectacular moment during *In The Clouds* where Julianne's lonely vocal



is left to echo round the room was jaw-dropping - the audience stood in absolute stunned silence until the familiar count brought the band back into the song.

A choir of enthusiastic voices joined in for the chorus of *What Kind Of Fool*: Julianne applauding the audience at the end of the

song, and the rest of the band looked suitably impressed.

Phased followed, accompanied by a psychedelic light-show of fluorescent glow-sticks from the front row of the audience. Andy and Rik's bemused expressions were a picture and Julianne claimed it looked like something scary out of Dr. Who but this *Ultraviolet* classic was definitely the clear highlight of the set thus far.

Are You Lonely and *Freeze* followed after a brief pause - an emotional double header that gripped everyone around me. To hear *Freeze* performed electrically once again is beyond a joy - Marty's wonderfully psychedelic guitar parts ringing out through the blue mists and into the enthralled crowd.

Strange Way brought us down from the psychedelic high with Dominic doing his best to break his kit as he brought the song to an end accompanied by wild applause. By this stage, the audience and the band were drenched in sweat with us wishing we had access to the on-stage towels the band were using.

The newly re-minted *More Than The Blues* - sounding increasingly like a **Led Zeppelin** number in it's new incarnation - made a welcome reappearance, before a rapturous *Shelter From The Rain*, Marty dazzling us once again during the mid-section before one of Julianne's most haunting vocals returned to finish us off. With emotions running high, we scarcely noticed that the temperature was still creeping upwards.

A triumphant *Our Summer* came next, the glow-sticks that appeared during *Phased* now replaced by tambourines - causing even further bemusement from Rik. Julianne's inadvertent laughter and

Marty's incredulous looks were another sight to behold. They really started playing up to this with Andy in particular paying shameless rock god homage to the front row, surrounded by a sea of upraised hands.



As if this wasn't enough, the set-closer, *December*, was more emotional than ever, the introduction extended to great effect, the crowd singing along more respectfully to the choruses, before Marty brought his guitar to bear. The roar from the crowd that greeted his last chord was deafening, and Julianne struggled to make the bands goodbyes heard above the din. Marty was, once again, last off the stage, holding his thumbs up to the audience in a clear indication of victory. The battle was won, certainly, but the fun wasn't over...

Re-emerging to equally deafening cries and applause, the band air *Martha's Harbour* as an antidote to the relentless pace of the set closers. Delicate and otherworldly at the best of times, here, in a refurbished church, the song was more magical than ever, and suddenly it might have been easy even for the more hardened Eves fans in the audience to see just why the song has been so enduringly popular. As the red lights fade, and the last notes evaporate into the mist, the roof is lifted once again by the cheers of the faithful. Surely there's never been a congregation so happy to be in a place of worship?

And a place of worship it remains, as *Candy Tree* receives only it's third live airing since Marty's arrival back in 1991. The tambourines make another appearance at this point eliciting further giggles from Julianne - meaning that some vocals are missed, and the song teeters perilously close to the edge of a musical precipice at one stage, before the rhythm section rescues our heroes as the song comes to a crashing close and once again the band leave the stage. This would surely be enough for most crowds: we stand there, exhausted and soaked to the skin, exquisitely happy... but wanting more!

And a second course of desserts does arrive a few minutes later, as a tired-looking band re-emerge - Marty stripped to the waist, much to the delight of many ladies in the audience! - for *Outshine The Sun*. Incandescent at the best of times, tonight the song is truly stellar, and looks like becoming the best live version I've yet heard with Marty throwing guitar-god shapes like he wrote the book and tweaking every knob on his pedals to get even more extreme sounds from his guitar before trying to kick his monitor off-stage as a determined audience members holds it in place.

Our guitar hero grins delightedly at his adversary and when the end arrives, it's swathed in feedback and dry ice - the perfect end to the evening.



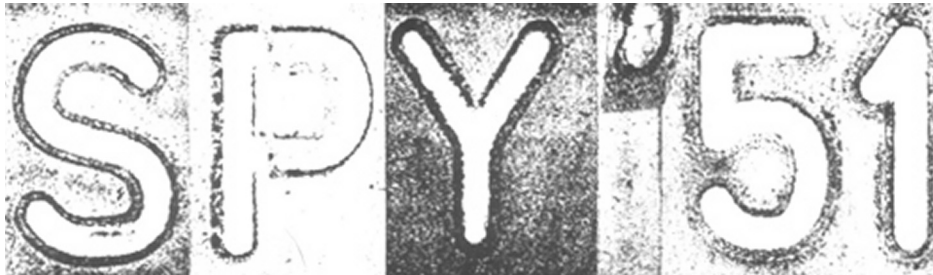
Except it isn't! There's still *Every Angel* to come - in the extended form that's developed from the acoustic shows - and once again the band transcend the moment, every member putting their all into this grand finale. Audience participation is again lusty but sadly, all good things have to come to an end and so it is with this evening. The band disappear one by one as Andy, then Julianne, and finally Marty give their heartfelt thanks and goodbyes, Rik and Dominic waving delightedly as they join the file offstage.

The lights come up to disappointed groans - though the crowd are far from unfulfilled! Every T-shirt is soaking, every face is wreathed in a grin as we watch the crowd filter out into the cool darkness.

Though this is the last electric gig for the time being, and was only the third such show, it's clear that people want more, and that the band have already clearly found their feet as a unit once again. If they're capable of this level of excellence after only three shows, imagine what they'd be like if they'd taken an electric tour on the road...

The Eves are back - with a bang!

- Dave Cooper



A Q&A with **Spy'51**, who supported **All About Eve** at *The Garage* on 11th August....



picture by becky griffiths

How did Spy'51 meet and form?

Toby Sinden and **Lea Andrews** were held hostage in a hideous other band a couple of years back. They were released from bondage when this band (who shall remain nameless) split up a few weeks before Reading Festival, at which they were supposed to play. Our heroes promptly formed **Spy'51** the very next day, recruiting **Nick Swannell** on guitar and kidnapping a gorgeous girl they found handing out flyers outside the Garage. Her name was **Jenny Knight**, they gave her the shiny blue guitar to play.

Together they wrote and rehearsed the first **Spy'51** set in two weeks and wowed the crowds at Reading. A single was released on **Fierce Panda** records and promptly dropped into obscurity (even though it got record of the month in *Record Collector!*) After a while Jenny got pissed off and left. Fair enough.





Nick, Lea and Toby kicked around for a few months. Then Nick got pissed off and left. Fair enough.

Somewhere around this time another two singles got released and had about the same effect as the first one.

Feeling somewhat sleepy, Toby and Lea settled down to decide what to do next.

SUDDENLY word came from the world of music that **Charley Stone** had got pissed off with **Gay Dad** and left. Fair enough. She was enticed into the fold by Lea's jazz collection and Toby's vast range of facial expressions. She then refused to leave. Fair play to her.

So here we are and here we shall stay.

	Wife Swap Nana Records - NANA 6 EP also includes tracks by 3 other bands : Some Sonic, Girls On Top and Gertrude. Released : 1998
	Slow Fierce Panda - NING 43 Slow / Stungun (7") Released : 1998
	Crushing Fierce Panda - NING 51 Crushing / Spit (7") Released : 1998
	Theme From Spy'51 Fierce Panda - NING 60 Theme From Spy'51 / Whip It (7") Released : 1998

What are Spy'51 about, musical backgrounds, vision etc?

Lea: landscape gardener, drum teacher at a Catholic girl school, **Jimmy Destri** impersonator in **Blondie** tribute band.

Charley: began life as the Pam Ayres of indie rock, evolved into the **Bonham Carter** of rock...what more can we say? Her vision is quite often taken up with birdwatching.

What inspires your song writing?

Lea: sex, obsessions, fear of dying, and more sex. And my family. (not sex with my family cos that would be weird). And love.

Charley: knots in the heart in the morning, thoughts that interconnect like a big web, dreams, reality, all the spaces in between.

How do you go about writing?

Lea: I would love the luxury of being able to have an idea in my head, and just whack it down with the band in our rehearsal space, on our gear, and fiddle about with various sounds and effects until well into every night of the year. ...All this 'you write best when you're hungry' - is it true? It is, and it isn't. **The Beatles** certainly didn't churn out shit when they had the time and money to relax a little, and use good gear, and **David Bowie** is still a serious contender. I suppose what it boils down to, is, if you have a lot of ideas, you'll get them out somehow, and time and money and gear can help that process. So BRING IT ON!!!

At present we are one of thousands of bands that squeeze into a small rehearsal space when we can afford to, and record our future masterpieces on a walkman. The ideas sometimes flow out easily, and then on other days, most often when you're trying too hard, it all sounds a bit stilted, then you can either decide to knock it on the head, or battle through the dreadful shit you're playing, to see what's on the other side of it. I think really good songwriters do work hard,

even if the initial idea hits them in a nearly complete form. There's a big stretch between humming a ditty in the bath, and sitting listening to it with arrangements, sections, and a great delivery. That's why I want to do it all the time, as it's that process that is the best thing in the world for me.

Spy'51 have recently recorded six new tracks:

Racing Again - "It's about the beginning of love and how you know you're at the start of a race that will end..." Lea

Worm - "It's not actually about the time that Lea found a worm on her shoulder, although that did happen". Lea would like to add, "It's about being really annoyed by someone, who shall remain nameless" Charley

Liverpool Echo - "It's about how every bloody band you hear these days sounds like the Beatles, or thinks they do" Charley

Push - "It's about the INSIPIDNESS of it all!" Lea

Ever After - "It's when you love someone enough to get over it so you can still be friends" Lea

Same Mistake - "It's about when you turn around and tell someone 'I'm going home, I'm going to join the Methodists'" Charley

What album are you most proud to own?

Charley: most PROUD to own would have to be my original vinyl **Velvet Underground** third album which my friend Andy informs me is the in-the-cupboard mix, and which I found in a second hand shop in Hackney for 50p.

Lea: My mum and dad bought me the first **Bay City Rollers** album, and I've still got it, complete with full LP sized pull out pictures of them all. I'm proud it has survived, and I'm also relieved that I no longer find anyone in the band attractive.

Album I'm most proud to own? Off the top of my head; my **Phil Spector** box set, or my **Pet Sounds** box set, or **Frank Sinatra A Man Alone** orI can't say! My albums are the only thing I'd save if my house burnt down. They've saved me often enough, particularly in the winter.

spy'51 are online at www.spy51.co.uk

SEEING STARS



seeing stars : seeing stars

borderline records BLCD12, re-released June 2000

tracklist :

salome / i can't hate you / where the rainstorm ends /
staring at the sun / a drink to drift away / ugly and cruel /
venus of prose / come / mesmerized / pendulum

Back in 1993, **All About Eve** were deeply involved in sessions for what was to be the followup to *Ultraviolet*, which was the band's first album for MCA records. Sessions progressed swiftly, but in the light of the reaction to the *Ultraviolet* material and MCA's indifference, the band were already slowly disintegrating. As Julianne told us in our exclusive interview last issue, she felt at the time of the sessions that the music that was being produced, wonderful as it was, didn't suit her voice. Julianne decided to leave the sessions, and All About Eve were no more.

However, the material that was being developed would not be lost - Marty, Andy and Mark went back into the studio to finish the songs off, Marty contributing lyrics and lead vocals. Some overdubs were also added after the main recording was completed, by the Swedish artist **Anna Nystrom**, who plays piano on the sublime *A Drink To Drift Away*, and flute on *Ugly And Cruel*.

When the recordings were finished, Marty told the fans more about how the album had come into being. "When All About Eve split up we were in an old converted barn in Herefordshire (*Wapley Barn, Staunton-*

On-Arrow, for all you trainspotters out there - Ed). Basically Julianne went back to London and we started writing songs. We had a 16 track and a large, freezing room. We just went in there and jammed. We started to get quite a few basic tracks together, and I started writing words and singing them. It's recorded more or less live and then a few overdubs here and there. The recording of the record was also a bit special, because not one of us felt any pressure in any way. We only did the recording and stuff spontaneously, and I mainly just improvised the text during the recordings. It is a very spontaneous record."

The result is the *Seeing Stars* album, which was first released on Borderline Records on 15th April 1996 in Sweden and its surrounding territories. Until now it's been very difficult to find copies of this piece of All About Eve history. However, public demand led to the re-release of the album this year on Borderline Records, and the re-issued CD has now sold so well that a second re-issue is planned. See the news pages for further information.

So that's the Seeing Stars history lesson. But what's the album actually *like*?

Salome

The opening track. No idea what to expect. Stick the CD in the player, turn the volume up and *wham...* drums and wailing electric guitars smack you square in the face.

Then Marty's vocals cut in. There's nothing too subtle about the way he sings this track, almost growling out the opening lines. "*Exquisite inspiration...*" indeed. His guitar cuts its way through the entire song, a swirling noise that leaves little doubt that this album is going to have a tough edge that's not a million miles away from the *Ultraviolet* sound.

The oft-repeated line "*I want to satisfy you... Salome... Salome...*" sticks in the head, and finally as the song ends you're left with the same impression that you got at the start...lots of guitars, drums and a driven sound. There's an immediate impact that you might not have expected - at least I didn't - but that's just the first song. - *Derek*

I Can't Hate You

Seeing Stars is a big lads night out in the studio. Julianne had abandoned ship on this session, so macho guitar riffs with mean and moody vocals from Marty were allowed free reign.

Luckily I'm a great fan of macho guitar riffs and moody vocals and this a good song to belt out in the car. Layered with guitars and with a simple driving rhythm it draws you in after a while but it isn't quite a great song - but it is a good one.

I've heard this sort of thing done by other bands and I'm not sure it really stands out from the crowd. What is missing? Well she was already on a train back to London..... - *John*

Where The Rainstorm Ends

The title of this song immediately reminded me of the Eves very own *Shelter From The Rain*, and in many ways this is atmospherically very similar, though perhaps even more melancholy. The premise appears to be that of a lover who suspects that his partner's commitment doesn't match his own, and he is concerned that she won't be there for him when things get tough. "*Say you're going to be there / At the rainstorm's end...*"

Slowly, the song progresses, courtesy of a beautiful repeated guitar motif that metamorphoses during the midsection into a stunning backdrop for the protagonist's pleading, which hits new depths of desperation: "*Say you're going to meet me / Don't be late...*"

An unspoken question hangs in midair as the song comes to a halt, the silence underlining the lack of response, before the chiming guitar - once again reminiscent of the descending rain - returns, with a last despairing plea: "*Say you want to meet me / At the rainstorms end...*" The repeated question trails into the distance, accompanied by the mournful guitar, but the answer remains unspoken... - *Dave*

Staring At The Sun

This track strikes me as being very reminiscent of **The Church**. Think *Unguarded Moment* with a sprinkling of *Ripple* to add that little bit of menace - the chugging backing rhythms, light, jangly, effect-drenched rickenbacker guitar sound, layered vocals, melodic and prominent bass lines - imagine **Peter Hook** on bass with the pop sensibilities of his day job, **Monaco**.

Staring At The Sun is a song that sort of

'takes you there' - it doesn't quite make it to *Kashmir* proportions, but it does the job. This track is absolutely drenched with almost subliminal guitar tracks, it seems a shame to keep so much of it hidden. A guitar anoraks paradise! What's it about? Dunno, admiration or love I guess, but aren't they all.

Very radio friendly, very Antipodean, where are me Ray-Bans? - *Wayne*

A Drink To Drift Away

Things change down several gears for *A Drink To Drift Away*, a graceful lament for the disaffected, who escape from their empty existence via a dependence on the imagined joys brought to them by things alcoholic: "*Hide underneath the arches from the rain / Time has deeply cut the telling lines of age / A drink to drift away / As night time turns to day...*"

Carefully arranged around another simple guitar motif, underpinned with what must surely be the loneliest sounding piano in the world, this is possibly the jewel in the crown of the album, not least for the stunning set of lyrics - almost certainly Marty's finest lyrical contribution to the album. The quiet despair is almost tangible, and the sense of hopelessness is quite chilling as Marty intones the stream of consciousness lyric: "*Your shell is there but you have gone / And time creeps slowly grinning by / Expecting you to shrink and die / But still the pulse of life is there / Pushing you on and pulling your hair...*"

Just when you think it's all over, Anna Nystrom adds a beautiful piano coda, the last drops of rain dripping down from the guttering of the houses on Desperation Row, underlining the fact that this is how things will always be for these passive victims, caught in the grip of their numbing

dependence on alcohol to get them through their empty days: "*And as you dream of your escape / You carry on and seal your fate...*" - *Dave*

Ugly And Cruel

Like rain dripping down a window pane on an autumn day, the picked notes of a melancholy acoustic guitar flow steady and relentless, instilling a sense of loss, pain and despair from which you feel you want to escape. But, as when you're badly hurt by the person you love, in some strange way you also want to wallow in the feeling, let it wash over you and feel that way forever.

Of all the songs on this album, this is a Marty song through and through and wouldn't seem out of place on his latest solo release *Hanging Out In Heaven* where it would sit most comfortably alongside songs such as *Wondering* and *I Don't Think So*.

It's beautiful in its simplicity and sums up that sense of everything going wrong you get when you can't see anything positive in your life. A case of emotion perfectly captured in music, an oasis of calm reflection that you won't want to leave even though it may hurt to stay. - *Howard*

Venus Of Prose

Good-o. Guitar histrionics for the kids! An intro like you might expect from an *Ultraviolet* outtake, a raw stripped lead guitar sound which could take your head off, texture laden rhythm guitar direct from the school of **Roger McGuinn** - surely a recipe for success?

Paisley shirts at the ready, its 1984 again. Maybe a bit retro for the time it was written, but it's good to hear something like this pulled out of the bag every once

in a while. Maybe it's a bit generic in parts, but it hits the spot. If you like that mid 80s guitar thang which borrowed heavily from the **Byrds** and produced bands like **REM**, **Dream Syndicate**, **dB's** and **A Certain Other Band** then you're going to go for this one. Yet another track for the guitar connoisseur. - *Wayne*

Come

A catchy, driving rock song fuelled with sexual tension that from the initial chords and frantic drum fills grabs you, shakes you around and won't let go.

One of the more straight-ahead rock songs on the album, you can tell the guys are having fun with its no-nonsense style and that's definitely one of its strengths. Apart from the fact that it's a track that makes you want to jump around a bit, the thing that strikes you most is that it's short at only 2 minutes 36 seconds and over far too quickly but when you consider the subject matter, that's often the case anyway... - *Howard*

Mesmerized

This is one of the weakest songs on this album. There is some very complicated guitar work on it but it doesn't work for me.

The guitars are a swirl of noise, a melange of reverb, a jumble of crashing chords that just don't work no matter how hard I try to get my head around it.

I'm sure the lads had a great time doing it but that doesn't always make for a great track. If you really want a song that comes with some seriously violent car crash guitars then look no further than *Blue Sonic Boy* from the **Mice** album. That stirs my soul - this doesn't. Sorry! - *John*

Pendulum

By the time you reach track 10 the sound of the album has been established and as the curtain falls this song doesn't throw in too many surprises.

The vocals aren't always easy to understand - in fact, in places I couldn't understand them at all - and so it's a relief to find that they're included in the accompanying booklet. Maybe because the lyrics are hard to pick out this song doesn't strike me as being as strong as some of the other tracks, yet it still has plenty of guts as it swings between two extremes; delicate in places, yet at other times snarling viciously as the volume and emotion increases. It ends abruptly and that's it, *Seeing Stars* "*All finished, all done...*" - *Derek*

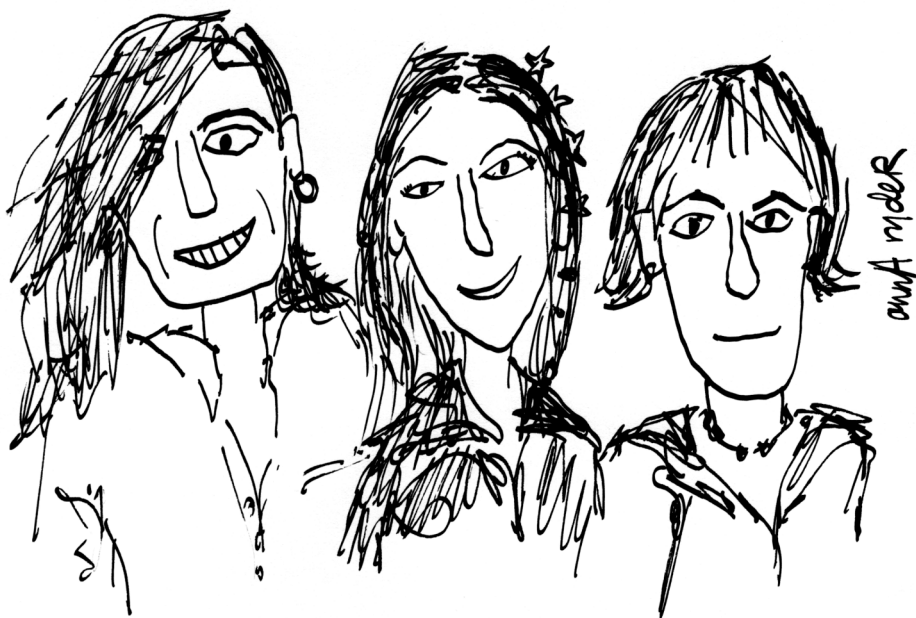
Over the moon about tape recorders and music and words and songs. Drums, guitars, pianos, noise and acoustics, discord and harmony. Slowly, quickly...improvise first takes... jam the words and then in true ironic spirit take years to release it. Everything is a paradox.
MWP from The Church. Andy and Mark from The Eves. Driving miles out of the city... miles into the country. Mark jumps the train before the bridge. Pastoral, dark, colourful and black and white...Wide awake all night...Fast asleep all day. Love it unconditionally, until it comes back better than before. Change it next time... keep it the same but treasure it because it's yours. Let people hear it but don't run with it. No winning or losing anymore. No dumb talk like this. No angle, no fake cool, no cheap dinners. Try, pray for talent, be yourself. Don't kill yourself if you mess up. Trust your own ears. Swallow everything, spit out the bits you don't like. Focus all you have. The future is such a long time away and we're already unimpressed with it. And after all it's just a bunch of songs on a piece of tape that had no idea they were going out and suddenly they're walking naked in public and have to make a speech across the silence. Dramatize it and die on your cross. Remain silent and the dinner guests begin to turn away. But as the feast turns to dust you spend your nights with your favourite friends. Your lover, your books, your children, your songs and the ones who never seem to forget you wherever you are. They just keep on showing up and that's how you know they are priceless. There is no sinister ulterior motive. And if there is I suppose you didn't get this far.

Following a break in March and April, the unplugged tour kicked off again at Worthing on 26th May. This turned out to be an exceptional gig!

The tour has now taken the Eves up, down and across the country, playing so many gigs that covering them all is impossible (but we've tried - see page 48). With so many dates we've seen some good gigs, some bad gigs and some out-of-this-world gigs. The venues have been equally diverse, from pubs to arts centres and theatres we've seen the lot.

The on-stage banter - and the chatting with the audience - has continued to be a feature of the gigs, making each one totally unique. At most venues the audience has been treated to a local history lesson by Marty - although his version is probably a lot more colourful than the real thing in most cases!

all about EVE Oct 2000



The set list in January and February was the same each night. During May, June and July we saw a different running order almost every night - not always the same songs either - until by August a constant setlist had been reached. Three songs from January and February failed to make it to the summer (*Appletree Man*, *Wishing The Hours Away*, *Some Finer Day*) but an extra five songs have been aired for the first time (*The Mystery We Are*, *Mine*, *You Bring Your Love To Me*, *Farewell Mr Sorrow* and *Yesterday Goodbye*).

What we present here is a mixture of articles and pictures that we hope convey some of the mood and atmosphere of the tour, along with reviews of *Worthing: The Gig From Hell* and *Penzance: The Gig From Heaven*.

TheRockStationWorthing26thMay

Three months to the day since Peterborough brought Part 1 of the AAE Acoustic Tour 2000 to an end and it's time to start all over again.

In my mind it was going to be a great day out...a pleasant drive down to the coast on a Friday afternoon Bank Holiday weekend in May, sun blazing, sitting on the beach opposite the venue...meeting familiar faces from three months ago...Andy, Julianne and Marty back to give us their best...the anticipation of songs not played on the first leg...and maybe even some we've never heard before. The reality was just a little different.

The rain poured down all afternoon. There was no sitting on the beach but the bar in the hotel next to the venue proved to be a good meeting place. The venue doors - manned by bouncers in tuxedos who were way out of place at an Eves acoustic gig - opened a little late to reveal the first surprise of the night: new T-shirts! With a bar running almost the full length of the room and a small stage just six inches high with toilets on either side the immediate impression was that this wasn't an ideal venue. And first impressions count.

By the time the band emerged the place was pretty much full - around 200 people, all standing - although except for those near the front I'd guess that most of them couldn't see very much. The chattering from the bar suggested that some didn't care anyway. Julianne took her place stage right as we looked on, Andy perched himself on his stool centre stage, and Marty - just four feet in front of me, that's how small the stage was - picked up his guitar. Let the show begin....

Please, let the show begin. The feedback from Marty's guitar as he picked it up helped to drown out some of the chatter, but that's small consolation. Not a good start. Marty fiddled around, scowled at sound man Tim (not *that* Tim) and then fiddled some more. No amount of plugging, unplugging and pressing of pedals could get rid of the problem.

While Marty did his best to sort things out, a worried looking Julianne and Andy started the show without him, delivering *What Kind Of Fool* as we've never heard it before. As time passed it became clear that the problem with Marty's guitar - the one he needed for half the set - wasn't going to be fixed. *Mine* received its first acoustic airing, but without Marty it was only half the performance it could have been.

So they soldiered on, scrapping the interval to play a shortened set, Julianne and Andy huddling together after each song, studying the setlist trying to figure out what to play next. Marty sat on the floor in the audience for some songs, applauding with us. Things weren't helped by the constant chatter in the audience - although those at the back (who couldn't see what was going on) had at least half an excuse for their bad manners. The guy standing six feet from the stage who ordered a 12" pizza on his mobile phone halfway through the set, on the other hand, was just a complete.....

And so, on a cold, wet May night in Worthing, we witnessed what Julianne later dubbed the Worst All About Eve Gig Ever. And she should know, she's been at all the others.

- Derek Timbrell

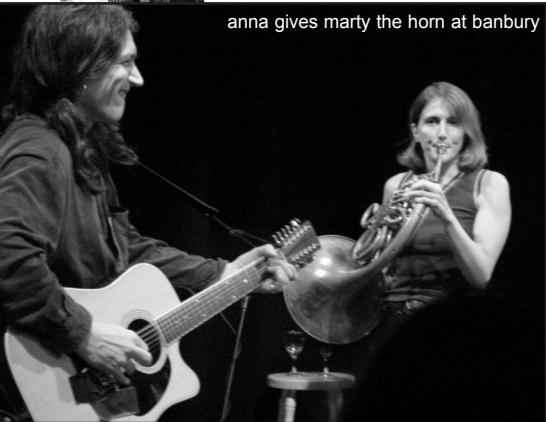
Scarlet
Claws
Miss W
Mystem
Lonely
Blues
Bleed
WtW
4-ever

Cambridge 4th June

You Bring Your Love To Me
Marty's *Hanging Out In Heaven* song has taken a step onto another level during this tour, performed as a truly gorgeous duet with Julianne.



anna gives marty the horn at banbury



Occasional covers
Silver Machine (Morecambe and Derby)
I'm A Believer (London).

Farewell

Mr Sorrow After getting off to a shaky start at Leeds in May by the end of October this had settled in beautifully as the first song of the encore.



Most played intro....least played song

Andy played the opening bass line to *Road To Your Soul* more times than the collective I&SS team can remember. But it never got past the first few bars. Not surprising at an acoustic show, really!

Shelter From The Rain

A familiar friend was given a new twist at some of the gigs when Anna Ryder joined the Eves to add a delicate French Horn accompaniment. A definite highlight of the tour.

★ **All About Eve** Borderline W1, 8.30pm; £8, concs £7.
Raven-haired, flowing-skirted, tambourine-waving, former Gene Loves Jezebel bassist Julianne Regan leads these '80s goth-folk flower children, responsible for such sixth-form girls' faves as the beautiful 'Martha's Harbour' and 'Wild Hearted Woman'.

The Mystery We Are

Voted just a few months ago by Julianne as her "least favourite" All About Eve song it still comes over as fresh, having moved around the set to end up as the closer for Set 1.

Mine

Only performed at a handful of gigs - notably at Worthing as a two-piece and Penzance as the unique second encore. It would have been great to have heard this played more frequently.



leicester

Every Angel Worcester, 28th May 2000 is a date to be marked down in the history of this song. That night, from nowhere and with no warning, Marty and Andy produced an improvised extended version of *Every Angel* that left everyone in awe. The closing number of every gig since then (except Penzance), it's a climax that's different every night. One night Marty leans over his monitor in search of feedback, another night and Andy leads off with a driving bass line. Julianne moves to the back of the stage, sometimes in darkness to add vocals - eeeeevery aaannngel - over the improvised guitar playing. Whatever else this tour may have brought, *Every Angel* will live long in the memory of anyone who's seen it performed this way.

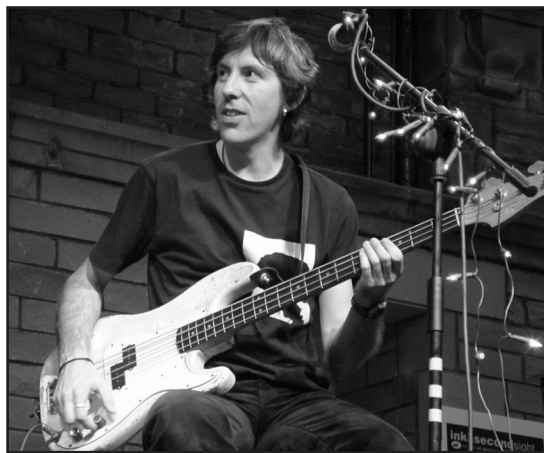


Yesterday Goodbye

Usually preceded by nods and calls of "speed" and "fast" from Andy and Marty, this high-speed acoustic version confirms to the doubters that *Ultraviolet* really does have it's share of great songs.

Primrose
Shelter
Yesterday
Fool
tree
Y Bring Y Love
Mr Soc
Martha St
E-SHARE/ANGEL





top : cambridge, 4 june
 left : banbury, 30 september
 right : morecambe, 19 august

Apart from the great *live* music, one of the features of the All About Eve shows this year has been the music played over the PA before the gig and during the interval. Gig-goers who only made it to one show may have assumed that this was just a tape played at the venue they happened to be at - or they may not even have noticed it at all. But how wrong they'd be.

The tape was put together by Marty, specially for the shows, and for the first time we can reveal the full list of songs. Given the size of Marty's music collection (20,000+ records and CDs) there may be one or two in here that you haven't heard of before... we hadn't, which is why Marty had to help us out with the list...

- | | |
|---|--|
| <p>1. David Sylvian
I Surrender
<i>Dead Bees On A Cake</i></p> <p>2. Led Zeppelin
Tangerine
<i>Led Zeppelin III</i></p> <p>3. Thunderclap Newman
Something In The Air
<i>Hollywood Dream</i></p> <p>4. Echo & The Bunnymen
Killing Moon
<i>Ocean Rain</i></p> <p>5. East River Pipe
Bring On The Loser
<i>Poor Fricky</i></p> <p>6. Mercury Rev
Opus 40
<i>Deserter's Songs</i></p> <p>7. Scott Walker
If You Go Away
<i>Scott 3</i></p> <p>8. This Mortal Coil
Song To The Siren
<i>It'll End In Tears</i></p> | <p>9. Verve
A Man Called Sun
<i>All In The Mind EP</i></p> <p>10. The Beatles
Across The Universe
<i>Let It Be</i></p> <p>11. XTC
Your Dictionary
<i>Apple Venus Volume 1</i></p> <p>12. 22-Pistepirkko
Boardroom Walk
<i>Eleven</i></p> <p>13. Syd Barrett
Terrapin
<i>The Madcap Laughs</i></p> <p>14. Beck
Nobody's Fault But My Own
<i>Mutations</i></p> <p>15. Can
She Brings The Rain
<i>Soundtracks</i></p> <p>16. Big Star
Thirteen
<i>#1 Record</i></p> |
|---|--|



Probably the most obscure band on the list is **22-Pistepirkko**. Hailing from Finland they have a string of albums to their name - "all of them great", says Marty. 1987's *The Kings of Hong Kong* saw them recording in English for the first time. Visit <http://www.efamedien.com> for more information and sound clips.



- EP 22 PP (1983)
- Piano, Rumpu & Kukka (1984)
- The Kings Of Hong Kong (1987)
- Bare Bone Nest (1989)
- Big Lupu (1992)
- Rumble City, LaLa Land (1994)
- Zipcode (1996)
- Eleven (1998)
- OST Downhill City (1999)

Acorn Theatre Penzance 15th July

So how would you define perfection?

A difficult and possibly impossible question to answer. For me, a Saturday evening in Penzance has just come about as close as I've been to knowing what that word really means.

Some friends had already told me how good the Acorn was as a venue and immediately upon seeing the beautifully converted Methodist Chapel I could sense this had the potential of being one of the better gigs of the tour. And having had the privilege of being at both Leeds and Cambridge, I know the standard of the really good gigs is extremely high.

The main hall had a small stage with seats on the floor in front which tiered up towards the back and there was even a balcony. So everyone probably got a great view. The bar was in another room underneath the main hall and the sound was piped into it so those who wanted to talk could still hear what was going on without disturbing anyone upstairs, an excellent arrangement.

And so the usual mad crowd of regulars who seem to delight in queuing hours before the doors open made another mad dash for the front row and having secured the perimeter from intruders, headed for the bar and settled down to wonder what would be in store for us this time.

From the moment the first notes of *Scarlet* drifted from Marty's guitar into the auditorium I could sense we were in for something very special. Julianne's delightful voice sang the first words and the silence from the audience was incredible. It was like everyone had suddenly stopped breathing. Either that or they'd got up and left (but without making any noise).

The setlist was the same as other dates on the tour but that's not a criticism, merely a statement of fact. Each song was met with rapturous applause which faded into complete silence so that every note and every nuance of Julianne's voice could be absorbed to it's fullest. Whether it was something to do with the chilled-out, laid back feeling you get in Cornwall or something else equally inspiring, Julianne was singing like I don't think I've heard her before. This truly was a stunning performance by any standard and from the smile on her face I think she was feeling something special was happening too.

And that's not to detract from Marty or Andy. For those who think Marty makes mistake after mistake, I didn't notice any and if he doubts how people feel about him, the spontaneous applause both during and after *Shelter From The Rain* in response to his inspired improvisation should put those doubts to rest.

The first set whizzed by in a blur. Song followed song, sometimes without a break and surprisingly for us regulars, there was almost no talking from the band beyond an initial comment about how quiet everyone was. Julianne did say how good the people in the balcony looked silhouetted against some draped stained glass windows and Marty told us not to be so nervous but that was pretty much all.

Things loosened up a bit during the second part with more (polite) banter between band and audience. But again once the songs started, total and utter silence reined from the floor while the music swirled around us. There was even a delay at the end of some songs before the applause started as if people were so caught up in it they didn't realise the song had finished. Either that or they were making sure they'd heard every note before daring to interrupt. Julianne tried to tell a joke or two but while it was a valiant effort and the one about the fish I thought was actually quite funny, her skills will never match the quality of her singing.

The intro to *Martha's Harbour* was met with a huge cheer and the standing ovation as they went off stage was never more justly deserved. The energy created by the normal set closer - the extended *Every Angel* - stunned those who didn't know it was going to happen and the place simply erupted when the last note died away.

Now this is where we got our biggest surprise. The reaction was so overwhelming, for the first time on the tour they came back on stage and tried to tell us they didn't know any more songs. Bah humbug, what utter rubbish.

The only song they've played occasionally and didn't play this night was *Mine*. Julianne said they couldn't end with that as it would make us all too depressed. I think my shouted comment of "not after what we've just witnessed" was lost and she tried to hide behind the back curtain and let the others sort out what to play but Andy went straight into it.

Marty told us during the interval that it hasn't been included very often for being under-rehearsed. If that's the case, I couldn't tell. Sounded perfectly fine to me but by this time they could have just banged dustbin lids together and I couldn't have cared. The last notes died away and it was really over. Everyone leapt to their feet to acknowledge an incredible performance. I've no idea how the band thought it went but the huge smiles on their faces said much and I don't think there was one person in that audience who wasn't incredibly impressed.

My friends (who haven't been to any of the other shows) thought it was superb and the enduring feeling they have is that the songs seemed timeless and sound as good now as they did when they were written. Whatever your thoughts about that, time seemed to stop for me. I was completely unaware of anyone else around me I was so caught up in what was happening on stage and it's been a long time since I've felt like that.

- Howard Crowe

twelvemonthson

So here it is...after travelling up and down the country at great expense and navigating some of the most bizarre one-way systems in existence we now present the official Ink & Second Sight survey of all the gigs of the last twelve months. We struggled long and hard to come up with these scores, and on some of them couldn't even agree amongst ourselves, so we're pretty sure that somewhere in here we've got something that just about anyone who went to any of the gigs is going to disagree with. But that's what surveys and opinions are all about!

	Venue	"Wow"	Banter	Crowd	Overall	Song Of The Night	Comment
23 Nov	Astoria, London (E,S)	****	*	***	3	Phased	The incredible comeback gig.
24 Nov	Rock City, Nottingham (E,S)	**	*	***	2.25	Flowers In Our Hair	Poor PA but we got <i>Flowers</i> .
25 Nov	Manchester Academy (E,S)	***	*	****	2.5	Flowers In Our Hair	Shortened set but great crowd.
15 Jan	Warwick University, Coventry	****	***	****	3.75	In The Clouds	First brave acoustic outing.
17 Jan	Borderline, London	***	****	***	3.5	Are You Lonely	Superb <i>Are You Lonely</i> .
22 Jan	Rockingham Arms,Wentworth	zero	*	*	1	Freeze	The pub from hell. Awful.
23 Jan	Colchester Arts Centre	****	**	****	4	Will I Start To Bleed	Perfect reposit to Wentworth.
28 Jan	Artezium, Luton	****	***	****	3.5	What Kind Of Fool	At home with All About Eve.
29 Jan	Artezium, Luton	****	***	****	3.5	Freeze	Cosy and intimate night.
11 Feb	The Fishpond, Matlock Bath	***	****	**	2.75	More Than The Blues	Too much talking.
18 Feb	Michael Tippett Centre, Bath	****	***	***	3.75	In The Clouds	Great venue. Great night.
19 Feb	Chapter Arts Centre, Cardiff	**	****	***	3.25	Every Angel	THE night for banter!
26 Feb	Metropolis Lounge, P'borough	*	**	**	1.75	Viva Forever	Yep a Spice Girls song!
26 May	Rock Station, Worthing	*	zero	*	0.75	What Kind Of Fool	Thanks for nothing Worthing!
27 May	City Varieties Theatre, Leeds	****	**	****	4	Forever	Bring back the glory days!
28 May	Marrs Bar Club, Worcester	***	**	***	2.75	Every Angel	First full <i>Every Angel</i> /stomp!
3 June	Army & Navy, Chelmsford	*	*	**	1.25	What Kind Of Fool	Useless pub venue.
4 June	The Junction, Cambridge	****	**	****	3.5	Are You Lonely	Emotion filled performance.
8 June	Borderline, London	***	***	***	2.75	Freeze	A happy haunt of the Eves.
9 June	Borderline, London	***	**	**	2.25	Martha's Harbour	Sing-along-a-Martha's.
8 July	Fibbers, York	*	*	**	1.25	Every Angel	Too many yakkers!
14July	Fiddlers, Bristol	**	*	**	1.75	Will I Start To Bleed	Latest finish of tour.
15July	Acorn Theatre, Penzance	****	****	****	4.75	You Bring Your Love To Me	A simply magical night..
31July	The Break, Bury St Edmunds	***	**	***	2.75	Freeze	Very hot on and off stage.
10 Aug	Croprey Festival (E)	*****	**	***	3.75	December	Relaxed electric wonderland.
11 Aug	The Garage, London (E)	*	*	*	1.25	Phased	Ruined by a few idiots.
13 Aug	Colchester Arts Centre (E)	****	**	****	3.75	Our Summer	Tambourine time!
18 Aug	Phoenix Arts Centre, Leicester	****	****	**	3.25	You Bring Your Love To Me	Great banter. Flat crowd.
19 Aug	The Platform, Morecambe	****	****	****	4.25	Silver Machine	Greenhouse gig in daylight!
8 Sept	Bulkeley Hotel, Beaumaris	****	****	****	4.5	Every Angel	Cracking crowd. Fab location.
9 Sept	Burnley Mechanics	***	***	**	2.5	Forever	Debut with Anna Ryder.
10 Sept	Roses Theatre, Tewkesbury	***	*	**	2	Every Angel	Vocal struggle for Julianne.
22 Sept	High Wycombe Town Hall	***	**	***	2.5	Martha's Harbour	Oddly flat atmosphere.
23 Sept	Oakengates Theatre, Telford	*	**	***	2	Shelter From The Rain	Cavernous venue with weirdo.
24 Sept	The Stables, Milton Keynes	****	****	***	4.25	Freeze	Luxurious venue, great banter.
30 Sept	Banbury Mill Theatre	*	**	**	1.75	Shelter From The Rain	Poor seats. Irritated crowd.
1 Oct	Picture Playhouse, Beverley	***	***	****	3	Every Angel	Atmospheric.
6 Oct	Rock Cafe 2000, Stourbridge	**	****	***	2.75	Wild Hearted Woman	Not ideal venue - many talkers.
7 Oct	The Citadel, St Helens	****	****	****	4.25	Every Angel	Incredible <i>Every Angel</i> .
8 Oct	The Witchwood, Ashton-Under-Lyne	zero	*	*	0.75	Are You Lonely	The pub of nightmares.
13 Oct	The Flowerpot, Derby	zero	**	**	1.5	Yesterday Goodbye	Ridiculous cramped venue.

key

(E) - electric gig, (S) - support slot

venue

How suitable was it for the gig, was it "audience friendly"

zero What the #### are we doing here ?

**** Let's come back soon.

wow

The "wow" factor - what was the immediate impression left

by the band's performance.

zero Not quite firing on all cylinders.

**** Everything clicked to produce a special night.

banter

Was the on-stage banter a bore or did we wish for more ?

zero Barely raised a smile.

**** We laughed til we cried.

crowd

Were the crowd into it, did they listen to the performance,

join in the banter ? Or sit on their hands ?

zero Was there actually an audience there then ?

**** Audience participation at it's best.

acoustic winners & losers

the top five

15 Jul Acorn Theatre, Penzance 4.75

8 Sep Bulkeley Hotel, Beaumaris 4.5

19 Aug The Platform, Morecambe 4.25

7 Oct The Citadel, St Helens 4.25

24 Sep The Stables, Milton Keynes 4.25

the bottom five

26 May Rock Station, Worthing 0.75

8 Oct The Witchwood, Ashton 0.75

22 Jan Rockingham Arms,Wentworth 1

03 Jun Army & Navy, Chelmsford 1.25

08 Jul Fibbers, York 1.25

electric winners

the top three

10 Aug Croprey Festival 3.75

13 Aug Colchester Arts Centre 3.75

23 Nov Astoria, London 3



Derby : still smiling (ok, pulling weird faces) after the gig, despite the overcrowded venue and tiny stage.

Agree with us ? Probably not ! If we've marked the gig you went to lower than you would have then write and tell us (address on page 2). Let the controversy begin !

dearsir...

Want to see your name in print? Send us your thoughts, comments, questions or anything else you'd like to share with Eve fans around the world and you may be lucky enough to get your letter printed. So here we go with this issue's postbag...

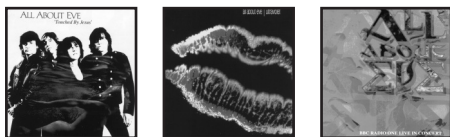
cd woes

I'm dead pleased the Eve's are up and running again and doubly so that they are recording and touring.

Now I wonder if you can help me? Where can I get hold of a copy of the *BBC Radio One Live at Glastonbury CD*? I lent it out to an unreliable friend and am very eager to replace it.

Also, if any of your fine readers would like to buy a copy of the Blue vinyl *Phased EP*, I have a spare copy. If you're interested, contact me at the following address.

Marie Brittain
47 Whittingham Road, Halesowen, West Midlands B63 3TF



Where can I get *Touched By Jesus* and *Ultraviolet*? I can't find them anywhere. Thanks for any help you can give me.

Rob Smith (by e-mail)

Touched By Jesus, *Ultraviolet* and the live BBC CD (*Windsong WINCD044*) are all deleted. You may be lucky to find a copy in a secondhand store but your best bet would be to check out a local record fair, the internet auction site *Ebay* (www.ebay.com) or secondhand site *Netsounds* (www.netsounds.com). Good luck with your search - Ed

milton keynes can be fun

Thoroughly enjoyed the show in Milton Keynes and didn't find the behaviour too outrageous.

Julianne sang very well although I thought that her voice was showing the strain on just a few occasions. *Martha's Harbour* was particularly good.

Marty is so "up front" and good that I wonder whether Andy gets his due. Without Andy's solid foundation, Marty would not be so free to do what he does. **Peter Cockerill (by E-mail)**

We agree. We love Marty dearly, but it's easy to overlook Andy and the great role he plays. About time he was highlighted, we say. - Ed

cropredy capers

I've just returned to humdrum reality after a wonderful weekend at Cropredy. AAE were amazing and I've been a grinning idiot ever since.

Finding I&SS was a real bonus, the mainstream music press always did try to ignore the band so keep up the good work.

Tony, Wigan, Lancashire

Picked up a copy of your AAE fanzine at Cropredy. An enjoyable, informative read. Thought that the Cropredy set was excellent. I saw the band at Cropredy in 1989 and at the Marquee in London in 1992 but not since - it's been a long wait.

Suggestion for future article - how about a full AAE discography?

Dominic Keating, Whitstable, Kent

Thanks for the suggestion, such an article is planned for the future. In the meantime there's a great discography on Goony's All About Eve website at www.goony.nl - Ed

we're blushing

Just wanted to say thanks for the wonderful 1st issue of the magazine, full of great reviews and info. I'm sure I speak for many fans when I say we appreciate how much effort and hard work it must have taken to put it together, long may it continue and I can't wait for issue 2.

Steve Parker, Wheathampstead, Herts

we're blushing again

I love I&SS. It's well written, the presentation is great (*aw, shucks - Ed*) plus what a great interview with Julianne. Well done, I can't wait till the next issue.

I caught AAE at the Borderline in June which was fantastic and inspired me to buy the unplugged album which is wonderful. The electric gig at the Garage was fantastic too.

Daryl Corbett, Oxted, Surrey

april, amber, anglesey and andy

My sister and I saw the band in Anglesey in September and I was blown away when they walked on stage.



I was kicking myself for taking my most useless camera because of how the stage shots turned out but little did I know we would end up backstage to get some fantastic close-up shots.

To be in the same room as them was a dream and I must add Julianne is beautiful and Andy and Marty truly gorgeous.

Amber and April Dunn, Benllech, North Wales

the view from italy

There's this golden rule - after an eight year hiatus, every band reform. So I sat by the river, kept myself busy with other bands and waited. I hope they don't pick up where they left. I mean, *Ultraviolet* is one of my favourites but it was not an instant hit in my personal chart and I understand why many fans were put off by it. The band were being selfish and I understand the way they felt now that Julianne has opened-up to explain.

Not living close to the UK, I could only attend one show and decided on the Garage. The show proved that songs from all four albums can co-exist peacefully, beautifully. Proof, if any were needed, that what makes them gel together is an uncanny penchant for melody, *that* voice and *that* persona. All About Eve, finest tunesmiths, Est. 1985

Alberto Bille, Santorso, Italy

And that's it once again. Keep the letters coming and we'll 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

Letters may be edited to fit the available space.

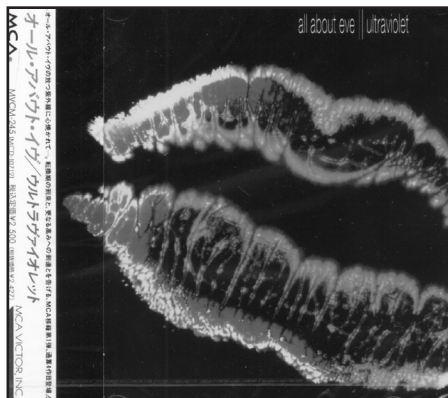
competitiontime

There's just one prize in this Issue's competition : a brand new Japanese copy of *Ultraviolet*. The CD has been long deleted in the UK, as anyone who's tried to get a copy recently will have found, so this prize is well worth winning.

All you need to do is answer this question :

There's an unreleased heavy metal version of one of the songs on Ultraviolet. Which one ?

Send the answer on a postcard to the normal I&SS address with the words **Issue 2 Competition** clearly marked in the top left hand corner. Alternatively, you can send an E-mail to us at competitions@inksecondsight.co.uk with the subject line **Issue 2 Competition**.



ultraviolet features eleven great tracks : phased yesterday goodbye - mine - freeze - things he told her infrared - i don't know - dream butcher some finer day - blindfolded visionary - outshine the sun

Closing date for entries is 31st March 2001.
One entry per person only.



In Issue One we asked you to supply a suitable caption for this picture taken at Worcester in May.

After much deliberation and careful consideration we've come up with the two captions we liked the most....

So the first prize, a copy of the 1986 12" *In The Clouds* (somehow inappropriate, as it's not exactly a Marty-era single) goes to Andy Blair of Warrington for...

Mr Willson-Piper uses the Acme Bollock-O-Matic to help reach those difficult high notes.

Runner-up, and now proud owner of a limited edition fold-out 7" *Every Angel* is Sara Cleall for...

Marty was disqualified from the All About Eve gurning competition for using artificial stimulants.

Thanks to everyone else who entered.

questionsandanswers

Wherever we've been over the last few months, travelling the country selling Ink & Second Sight at the acoustic gigs, the same questions keep on cropping up over and over again. So we thought we'd write down the answers.....

Where does the money come from to produce Ink & Second Sight ?

Ink & Second Sight is self-financed by the writing team.

It cost me £3 so where does the profit go ?

All money raised from selling the magazine - and CDs, LPs or any other merchandise that we may offer in the future - goes straight back into the funds for future issues.

How often is the magazine going to be published ?

We're aiming for one issue every six months or so.

Can I subscribe to the magazine ?

Not yet. We are considering this for the future.

Can I send you things for inclusion in the magazine ?

YES! This is YOUR magazine, and all contributions are welcome although we can't promise to print everything that we're sent. We can't return anything unless you supply us with a SAE. Please send contributions to the address on page 2.

Have you thought about having a classified section for people to sell or trade records ?

Yes, we've thought about it but we're not sure what sort of demand there'd be for something like this. Write and tell us !

Does Julianne really have a 9-5 job ?

Yes.

Why haven't they been to Scotland ?

Distance, cost and time, we suspect. See also the answer to the previous question.

Will there be more electric gigs ?

We'd like to think so, but the logistics and cost make it much more difficult to organise than the acoustic gigs.

Have they written any new songs ?

Not as far as we know.

Are they going to ?

The intent is there, but whether (or when) it actually happens is anyone's guess.

I'm coming to one of the future gigs...can you arrange for me to meet Julianne \ Andy \ Marty \ the band (delete as applicable) ?

No.

How can I write to the band ?

Letters sent to I&SS that are addressed to the band are forwarded. This doesn't mean that we can guarantee you'll get a reply.

The band seem to like a drink on stage - what should I buy them if I get the opportunity ?

Something alcoholic is usually a good start. Try Stella for the boys and a glass of red wine for the lady.

Can I take photographs at gigs ?

It depends on the venue. If you *are* going to take pictures please try and avoid using flash, as it can distract the band and annoy others in the audience.

I've got a sealed Peruvian 10" one-sided etched vinyl extended remix version of Gypsy Dance in a hand-carved wooden sleeve with a promo sticker on it. And handwritten lyric sheet. What's it worth ?

Don't be so silly.

coming next issue

Fairy Light Nights 2 reviewed by our readers (well, it will be if our readers send us any reviews, hint, hint.... - Ed)

The full story on **December's Union Chapel gig** - just what does "candlelit & semi-electric" really mean ?

Acoustic 2001 - the show goes on.

All About Artwork - we take a look at some of the gorgeous artwork that's graced the covers (and insides) of All About Eve releases over the years.

Plus the Latest News, Letters, Competition and lots more.

I.C.T. PROUDLY PRESENTS A SPECIAL CONCERT FOR CHRISTMAS

ALL ABOUT EVE

The new **All About Eve** Live Acoustic Album 'FAIRY LIGHT NIGHTS' Available now from all GOOD RECORD STORES

For latest news regarding **All about Eve** - go to www.JulianneRegan.net

'Candlelit & Semi-Electric'

Sat. 9th December 2000
 Union Chapel, Islington, London
 Doors 7.30pm. Showtime 8.30 pm

Adv tkt £12 (subject to booking fee)

Please note this concert is unreserved seating (please see over for terms and conditions of this ticket sale)

No. 352 This portion to be retained by ticket holder

more information

surf time

As well as Candytree (below), the official All About Eve and Julianne Regan website at www.allabouteve.net, a visit to Goony's un-official All About Eve site is highly recommended by the Ink & Second Sight team. Need to find out where the Eves were playing in 1986 ? Want to re-visit those old t-shirt designs ? Then this is the place for you. www.goony.nl



get your cds here

For a fast and friendly service Ink & Second Sight recommends Heyday Mail Order for the latest All About Eve and related releases....

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church fanzines

NSEW - edited and published by Trevor Boyd, 56, Littleworth, Wing, Leighton Buzzard, LU7 0JX, UK.
members.tripod.com/trevboyd/nsewhome.html

The Maven - edited and published by Michael Farrant, 47, Elmdon Place, Haverhill, Suffolk, CB9 0AH, UK.

Copies of the **Mice** limited edition double CD version of *...Because I Can* are available for sale via **The Maven** at the above address. And if you write to either address asking for more information, please remember to enclose a stamped addressed envelope.



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AC

