

ink&secondsight



the official **all about eve** magazine **spring 2002** £3.50



andy cousin interview | new albums reviewed | touched by jesus revisited



the official
all about eve
magazine

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thanks

Special thanks to Julianne (for the TBJ related words and pictures) and to our friends, allies and regular readers - you know who you are!

cover price

Due to this issues postman-destroying size (72 pages instead of 56) we've had to raise the price a little. We hope that's groovy with you!

www.inksecondsight.co.uk

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



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The Eves much admired third album *Touched By Jesus*, released 26 August 1991, celebrated its 10th anniversary last Summer. This issue, I&SS Editor Dave Cooper - and the band themselves - look back at Marty's arrival, the creation of the album, what the songs are all about, and what happened on the associated tour.

inside front cover top cottier theatre, glasgow, 6 october 2001
bottom acorn theatre, penzance, 18 august 2001
inside back cover gig t-shirt back print, camden underworld, 27 august 1991

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shareitwithme...

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

electric tour confirmed

At the time of going to press the dates aren't finalised, but All About Eve will be hitting the road in May 2002 for a UK electric tour. Taking the Union Chapel style show around the country, this will be the first full electric tour for... well, a long time.

new cd releases

Since Ink & Second Sight 3 hit the streets in May 2001, we've seen the release of a small avalanche of All About Eve and related CDs. First out was the acoustic follow-up *Fairy Light Nights Two* which was released on 5th May, the first CD on the band's new **Jamtart** label. August 8th saw two more Jamtart releases from Julianne: *New & Improved* from **Mice** and *Subtitles* from **Jules Et Jim**. *Live and Electric At The Union Chapel* made its debut on 4th October, in the form of a 2CD limited edition set. October also saw Marty's cover version of *Thirteen* released in the US on the CD *A Tribute To Big Star : Additional Songs By Chris Bell* (LunaSea records 0801, available from www.cdbaby.com).

the church : new album and tour

After devoting most of the last two years to working with All About Eve, Marty was back in action with **The Church** in November on the first part of a 6 month long (with breaks!) world tour. Songs from the new album *After Everything Now This* (released 28 January 2002 on Cooking Vinyl COOKCD209 in the UK) were previewed at acoustic shows in Australia, and the tour hits Europe and the US during Spring 2002. The album features 10 new songs, including the first Australian single *Numbers*. This single boasts two non-album tracks. A second single, *Chromium*, (Marty on lead vocals), is also being planned.



There were two other (Australian) Church releases of note at the end of last year: three early EPs *Sing Songs // Remote Luxury // Persia* have been re-released on CD and a live video *The Church : Enmore Theatre 1992* is also available. These releases, and *Numbers*, are all available from www.whammo.com.

If that's not enough, a new re-vamped official website has also been launched. Check it out at www.thechurchband.com.

buying online at www.allabouteve.net

All current All About Eve and related CD releases, and other goods including t-shirts and Ink & Second Sight, can be purchased online direct from Candytree, the official All About Eve website. Since October we've been able to take credit cards, so if you've got internet access, then there's no excuse for not keeping your AAE collection up to date.

on the road

There are six acoustic AAE shows lined up for January & February 2002, at the time of writing these were the only acoustic dates planned for the year. As well as All About Eve electric dates, we've included tour dates for The Church here in case anyone wants to get their "Marty fix" in another form.

The Church UK dates 2002

21st February	Break For The Border, Leeds	0113 244 2666
22nd February	Camden Underworld, London	0207 771 2000
23rd February	Camden Underworld, London	0207 771 2000

electric All About Eve 2002

8th May	Sheffield Memorial Hall	01142 789 789
9th May	The Ferry, Glasgow	0141 429 8676
16th May	Break For The Border, Leeds	0113 244 2666
17th May	Neptune Theatre, Liverpool	0151 709 7844
18th May	Patti Pavilion, Swansea	01792 635 489
21st May	Truro Hall for Cornwall	01872 262 466
24th May	Robin 2, Bilston, nr Wolverhampton	01384 637 747
25th May	The Stables, Milton Keynes	01908 280 800
26th May	The Waterfront, Norwich	01603 508 050
31st May	Shepherd's Bush Empire, London	

The Church will be touring in Europe and the US during March and April. There are too many dates to list them all here, but watch out for them if you live in Munich, Berne, Odense, Copenhagen, Gothenburg, Oslo, Hamburg, Berlin, Utrecht, L.A., San Diego, Chicago, San Fransisco, Sacramento, Portland, Seattle, Denver, Detroit, D.C, Boston, Philadelphia or NYC. *This list is not complete, gigs in other cities are still to be confirmed!*

Details of other dates are unconfirmed as we go to print - but there **will** be more!

bootleg 'unplugged' CDs

An unauthorised CD called **Unplugged** is currently available on the Brilliant record label from many major shops and Internet outlets. The CD is a copy of **Fairy Light Nights**, packaged with old photos (circa 1988) and a booklet full of inaccurate information. Without doubt the ugliest looking CD ever to bear the name All About Eve, Julianne says "This album is simply an illegally repackaged and re-released version of FLN, so folks shouldn't waste money on it". A second CD that's currently "available", called *Martha's Harbour*, is equally unofficial. Needless to say we fully support Julianne's stand!

To all members of the AAE mailing list.....and Ink & Second Sight readers

Just to say that it has been another amazing year and it has to be thanks to those that are still interested in what we have to give. My only disappointment has been that we never managed to get any new songs happening! There are a lot of ideas and bits of music scattered around our brains, but, we were so busy that we didn't get to complete any of them..... Sure, we could've dashed something 'new' out for the sake of it, but, we want it to be GOOD! We also have the slight problem of Marty still being in The Church and now having moved to New York, but, we'll sort something

out, I promise. We HAVE to! You are not the only ones bored of hearing the same old songs time after time...! Bear with us a little while longer. Trust us.

So thanks for being there, thanks for coming to the shows, for buying the CDs, for just being a good bunch really.

Here's hoping you all have a good Christmas and here's to a brand new sparkly year to do all sorts of good things in.... It should be taking our breath away you know!

With love, Julianne
18th December 2001

andy cousin ace of bass

*After our interviews with Julianne and Marty in previous issues, we naturally wanted to talk to the third member of The Three Musketeers - Mr **Andy Cousin**, bass player, occasional guitarist and butt of many on-stage jokes. Not normally fond of interviews, the I&SS team tempted him into a London watering hole on a late September evening. There, once suitably libated, Andy talked - and talked, and talked! - of All About Eve past, present and future, and a variety of other things into the bargain...*

Well, Andy - it's 2001 and All About Eve are well and truly back in business. But before we talk about that, let's go back to 1992, and 'Ultraviolet', and what people thought was the end of the band. Looking back now, what are your thoughts on 'Ultraviolet'?

Well, that was a strange album, because we wanted to go in a different direction. We purposely did that. We didn't want to piss anyone off, we didn't want to alienate any All About Eve fans, we just wanted to move, and change. And that's what we did. And we probably lost a lot of fans doing that.

Do you think, though, that it wasn't necessarily 'Ultraviolet' itself that was the problem, but the accompanying tour? Fans came to the tour expecting some of the old numbers and basically didn't get any of them - even the older songs had been altered. That upset some people at the time.

I think you're right. I think going out and doing a full blown British tour, and playing just two or three songs, *Every Angel* and *In the Clouds* - actually different versions as well - was a mistake.

It's easy to say that ten years later isn't it?

Yeah, it is! I mean, we just wanted so desperately to say "Look, this is us now..." Marty had joined the band, and we'd found sort of a semi-new identity.

At that time, when *Ultraviolet* came out, we did have a big history, you know. We'd been going for quite a lot of years. We wanted to show people that we were doing something different and we'd moved on. In retrospect yeah, we should have played some old songs.

Maybe it wouldn't have been so controversial had you done that?

No, I still think it would have been controversial. I think the people thought *Ultraviolet* was introvert. Sort of "What the hell are they doing, they're up their own arse... Trying to do something so different...". But I think a lot of people appreciate *Ultraviolet* now, whereas then they thought it was a direction we shouldn't go in.

I think people have always wanted All About Eve, because of their history, because of what we did, to be rock stars, you know, and just go in that big rock direction - that American rock direction - and that's something we certainly didn't want to do. People always expected us to be living in big houses in Beverly Hills!

It surprises me to hear you say that. I never ever thought that. Perhaps some people do though. You hear people talking about other bands, saying that they must be doing OK, because they've got houses in different countries and all this sort of stuff. Some people just have a totally different perception on what the reality actually is.

I think people generally do [think of us that way] because we got big relatively quickly. We were around for a few years on the underground circuit doing little gigs with a drum machine, but when it happened, it really happened so fast.

Over the last few years through the

mailing list, Julianne's views on the four albums are now kind of known. We have a rough idea of what she thinks but we don't really know what you think...

I think the first album is full of hits. It's obvious to me, you know? It's [full of] very catchy songs. I think that *Scarlet & Other Stories* was a rock album, whereas I think *Touched By Jesus* brought us back a little bit. It was a cooler album as far as I'm concerned. It's a more exciting album than *Scarlet*. Marty, with his enthusiasm, gave us more life : not only that but it injected something into the music. A really big part of the music was to do with Marty joining at that time with his Rickenbacker...

There's some wonderful guitar sequences in that...

Yeah, it's such a different style to **Tim [Bricheno]** but All About Eve, to me, retained what it was all about, what we were always good at - and that was writing good pop songs with a twist.

So which is your favourite album? If we were to put you on the spot?

Well, that's hard to say... I think they're such different albums. The first one is just a great, late 80s album, [full of] pop songs. It's just a good, good album. I think *Scarlet* is an average album with a lot of mistakes in there.

I think that *Touched By Jesus* is good, but a few mistakes maybe... Like *Ravens*. I think it's like you're up your own arse when you do stuff like that, I think it's really average. Maybe *Hide Child*...

I think the best thing about All About Eve and what we've done over the years, though, was *Ultraviolet*, because we did

something different. We made a stand and we said, "Right, this is what we want to do. We want to do something a bit underground. A bit industrial, maybe, and a bit heavy. Aggressive, but with beauty as well". So I think that was more a statement than anything. "We don't want to be what you think we are. We want to be something different."

Be what you want to be?

Yeah.

When I first heard the **Seeing Stars** album it didn't sound a million miles away in some ways to 'Ultraviolet'. Or was that a different direction again?

Well, when we did the *Seeing Stars* album, that was basically all All About Eve songs. The first... I would say four or five songs on that album were supposed to be for All About Eve. *Salome, I Can't Hate You...*, and a couple more were supposed to be All About Eve songs, but by that time Julianne had hopped in a car and gone, so... (Laughs)

That made making an All About Eve album a bit difficult!

Yeah! So we carried on and took those songs and added to them. We recorded the backing tracks in Herefordshire and then went to Sweden to mix and add little bits and pieces. Then it came out in

Sweden on a Swedish label...

And about five people heard it!

Yeah. It got distributed to about three or four countries.

And now Marty tells us it's coming out again with extra tracks - "when somebody mixes them", I think he said. Wonder who that could be?

I've got the great job of remixing some tracks and yeah, it's going to come out on an American label, **Heyday**.

However, thankfully the All About Eve story didn't end there. Two years ago, you got a call from **Wayne [Hussey, of The Mission]** asking if All About Eve would support *The Mission*. You had to go and ask Julianne about getting the band back together. What did you think she was going to say?

Oh, God, I really didn't know, to tell you the truth! I really thought I was chancing it a little bit by asking her. I thought she might just laugh at me. But she didn't and I was actually amazed. She thought about it, and said, "Yeah, we could. Let's see if we can do it. Let's see if we can get Marty back, and get Mark [Price, ex-Eves drummer], and let's see if we can just give it a go."

What was your first thought when you were asked originally?

I'd been waiting for a long time for Wayne to ask, and it didn't really surprise me that he did.

Were you interested in doing it? Had you ever thought about the band getting back



together, or was it over with as far as you were concerned?

No, I never, never ever thought that we would get back together. But, I just felt "Why not?". If you've got nothing else to do at that time, you might as well just go ahead with it. And that was my attitude to it all along - ask Julianne and take it from there. So that's what I did.

So, you were up for it, Julianne had said yes, and what did Marty say? Did he say yes straight away?

Oh yeah! Well, he would say yes to anything, you know? (Laughs) "If I can show off a little bit then yeah, I'm in!", so Marty would say "yeah", and he did. Getting everybody together was the hardest thing because Mark was in **Del Amitri**, and still is. I was out and about, getting the band together, and doing some stuff. Julianne was working at the time and Marty was in some exotic country somewhere... So, just the actual logistics of getting people together [was hard].

I think the best thing about All About Eve and what we've done over the years, though, was *Ultraviolet*, because we did something different.

Did you think people would still be interested though?

No. No I didn't. I was surprised. But, I also was surprised that a band, after seven, eight, nine however many years it was, could get back together and play so well. Straight away! It was like, "This is great!". So I knew, well I could guess, what the reaction was going to be because I knew

we'd sound good. I just knew that. So, the reaction didn't surprise me.

At the time you did those three gigs, was that going to be it? Did you think that was just, oh well, just do these three gigs and that was it?

Yes!

In late November 1999, if we'd said to you, two years from now, you'd have done nearly another 100 gigs would you have laughed in our faces?

Yes. Without a doubt. I never, ever thought we'd carry on. I really didn't see any future in it. I thought when we did the gigs with *The Mission* it was just going to be a one off, and a good experiment, if you like.

What turned it from that into what it became?

Marty said, "You want to do an acoustic show?"

So it was Marty's idea? Marty, who'd stepped in to help the band once before when Tim left, and who now helped you keep up momentum....

Yeah, but he's caused us immense problems as well! (Laughs)

Did Marty have the acoustic idea because he had done quite a few acoustic gigs with **Church** material?

He'd done it with *The Church* and he knew it could work. He'd toured all over Europe and America with *The Church*, doing acoustic shows... Whereas the thought of doing an acoustic show terrified Julianne and myself. At first, I was like, "No, I can't do it!"

Because it's too exposed?

Yeah. I mean, it's easy when it's a full band and you've got drums going and it's a big racket, but going up on stage and doing it like we've been doing for the last couple of years is quite a freaky thing when you're quite a shy person. Which I am, although I might not come across like that sometimes.

Most of the time actually you don't!

But I am! So it scared me to death. But Marty persuaded us to do it. I also thought, not only that, but I thought people wouldn't come. Why should they come? But, you know, when it sold out in a few weeks, I was amazed. I was shocked.

Why would you think people wouldn't want to come?

I honestly didn't think there was an audience left. Although we'd done the Mission shows. I thought, "Well, that was the Mission fans...", so I didn't think there was an audience there to come along and see us. When it sold out, it was just like, wow, two nights. And actually doing the shows was a fantastic experience. To be so exposed and feel so vulnerable, and pull it off, was amazing.

How does it feel doing it now compared to the first two?

Bored shitless! *(Laughs, then leans towards our microphone)* No, that was a lie everybody! *(Andy sits back, smiling)* I mean the thing is, it's different every night. It needs to be actually, to inject a little excitement for us, and for anybody that comes many times.

Where did the humour come from? There was no precedent for All About Eve saying anything on stage. You never used to say anything. Julianne used to say the name of a song you were about to play and that would be it. All of a sudden that changed.

You were almost getting a comedy show and an All About Eve gig as well!

Well, the comedy was always there. It was always there in private and never came out at the shows. So, I mean, that's a simple answer really. But I mean, you know what we're like. We're pretty silly people underneath. We want to be in a band together, and if we didn't have a good time and we didn't have fun and we didn't have a laugh...

Is it more fun now than it was then?

Yes. I don't know why.

Is it because you haven't got a major record deal, and a megalithic record company to support you, and the pressure that goes with all that?

No. I don't think so. I just think we're all just a bit more chilled out than we were. We all made up our own little problems in those days and we don't have that now. Or we try to avoid the little problems that we used to have. So we just get on with each other really, really well and it's a fact that we are all best friends. We're not just musicians who come together and go out on the road. We come and hang out in the pub together when we're not on the road. Even if we're not writing, it would be a natural thing to just go out together all the time. I'm sure that comes across on stage as well.

It's not the same for all bands though.

No, of course not, no. I guess we're lucky like that, and that's what's coming across on stage. It's just a continuation of our normal every day lives together. I see Julianne most days of my life. That's the way it's been for years. Marty's a bit different because he's travelling a lot, and doing different things, but if he lived in North London we would hang out.

How does it work when suddenly there's an extra person like Rik [Carter] coming into that?

I was in The Mission with Rik for five years so there's a long history there with us and I knew because of his personality that he would actually fit into the All About Eve scenario.

Well, here's a loaded question... There has been talk from the stage recently of some new material, and a new studio album on the way. How are the new songs coming along?

Uh... *(Laughs)* Well, time restraints on this band are ridiculous. We've got a tour in October. Marty is moving to America in November, and then is going to come back for the gigs in December. I'm supposed to be going away to America in November. So, we're trying to fit an awful lot into a short space of time. Basically, it's a two-week writing period.

Is that maybe a good thing? Focus it. Because otherwise it would maybe drift?

Yes. Well, the thing is, we haven't written songs together for years and years. So for us to actually sit down... Let's face it, music's changed a hell of a lot. We're in a weird place as far as I'm concerned, musically, in Britain, in that it's hard to know which direction to go in. So we're just coming up with weird, different ideas at the moment and experimenting. We've got a lot... well, we've got eight ideas for songs after two weeks. So it's happening.

Is the new material going to be something that people will be shocked by, like some were shocked by 'Ultraviolet'?

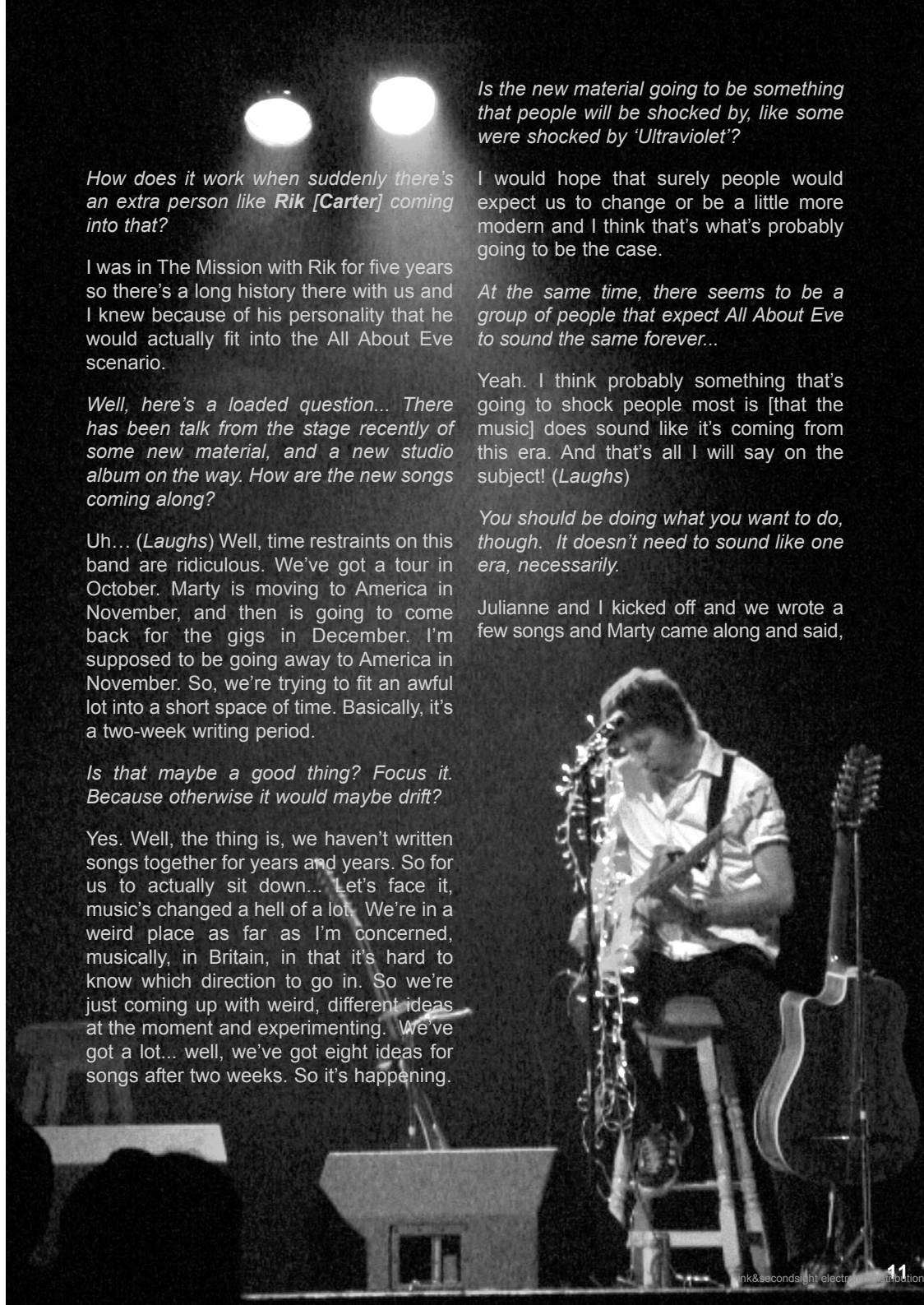
I would hope that surely people would expect us to change or be a little more modern and I think that's what's probably going to be the case.

At the same time, there seems to be a group of people that expect All About Eve to sound the same forever...

Yeah. I think probably something that's going to shock people most is [that the music] does sound like it's coming from this era. And that's all I will say on the subject! *(Laughs)*

You should be doing what you want to do, though. It doesn't need to sound like one era, necessarily.

Julianne and I kicked off and we wrote a few songs and Marty came along and said,



"I can't believe it, what you've done! It's like" - and I quote - "Industrial Goth"... (Laughs) No. To me, it's nothing like "Industrial Goth", but then we've written a lot of beautiful ethereal songs since...

Yeah? That sounds interesting!

I don't have a problem with albums being eclectic, and I think this new album will be eclectic with capital letters! But at the end of the day, it's going to have Julianne's beautiful voice. So it will be All About Eve.

What is the - and I'd hesitate to use the word - plan, because I'm not sure there ever is one! But what is the plan for it?

Plan? There is no plan! (Laughs) Well, I can't say what the plan is for the product, but the plan is that, there is going to be a product. There is going to be an album.

What's the plan for the songs then? Are they going to be aired at shows in December, or are they going to be saved up for the May tour or....?

Well, you know, when they're finished and they've got vocals, we'll play them live. Hopefully we'll be able to showcase at least three or four at the Union Chapel.

That will answer certain questions that have been posed by fans recently, who are wondering if any new material is on the way. That'll get people quite excited, I think.

Well, we'll see, you know. Nothing I'm saying here is cast in stone!

Of course.

What we've been doing for the last two years is experimenting, and seeing how far we can take it...

Do you think the acoustic thing has been

taken about as far as it can go?

Absolutely not. No. Not at all.

I thought people wouldn't come. But when it sold out in a few weeks, I was amazed. I was shocked.

So where could it go?

We seem to be able to write songs - or at least we've written songs in the past - [that work] in an acoustic way, and people seem to like what they're hearing. In fact, they love what they're hearing. That has enabled us to do what we've been doing for the last two years, and I don't see any reason why we can't do it for two, three, four, five, six years. So I do see a life, a future, there.

And I think the people that come to see All About Eve will come year after year. I think we've shown... we've proved ourselves. That's been the test for us. I think the gigs in Penzance that we did are some of the best gigs we've ever done. I really think that. I think we played our hearts out and by bringing in Rik on keyboards, on piano, it just made it so special as far as I'm concerned.

It's strange how that venue in Penzance seems to bring out the best in you. It was like that at last year's Penzance show as well...

Yeah, I don't know [either]! I mean, it's easy for us when we're not rushing around from one venue to the next... In Penzance this year, we got down there the day before. It's just made for the sort of music that we're playing at the moment... It's a brilliant little theatre.

You've played so many shows since you reformed. The Penzance shows are an obvious highlight. Presumably some of the electric shows would feature in a favourites list, too, but do you have any particular low-points from the last two years?

Of the last two years? Um... (Andy thinks for some time.) I'm pretty easy going.

How about the support slots with Fairport Convention? Was that a lowlight? Or a highlight? A bit of fun?

I think a bit of fun to me. We had some good reactions and some very average reactions. It wasn't the right audience for us. I think they just thought we were little whippersnappers, which of course we're not, but I think we were seen as just little kids out there, happy to be on stage, supporting this fantastic band. But no, it wasn't a low point to me. It was just another experience.

Even the crummy venues are just another venue I suppose.

The crummy venues? Witchwood [a horrible pub-type venue in Ashton-Under-Lyne totally unsuited to an acoustic gig] was a laugh...

Worthing wasn't though!

Worthing? Which one was that?

That would be the one that Marty watched from the side of the stage. Where he had all the problems with his gear.

Yeah. It was embarrassing, but it's embarrassing for an hour. Fortunately Julianne and I could get through five or six songs and people... Oh, the people, yeah, that was the worst one without a doubt. Generally the reaction has been fantastic. We're very lucky.

So you've proved yourselves in an

acoustic format. But having seen some incredible electric shows last year, the question we all want to ask is : do All About Eve have an electric future?

Yes. We do. We intend to go out in May and do an electric tour. The dates haven't been finalized yet, but we will go out around May / June sometime and do an electric tour. It's not going to be like the old days, it's not going to be jumping around and going crazy, but it's going to be a good show as was the Union Chapel last year.

Yeah, that really was an incredible show. Talking of the Union Chapel for a moment, on the Union Chapel CD the tracks are in a different order to how they were originally played on the night. Why did you do that?

I think we don't see this just purely as a live album of the Union Chapel show. Here and now, we see it as an album with great songs on it, and I think we've decided to put them in a certain order because we think that that's the way they should go.

So all the songs were thrown up in the air, and they all landed in a different order? Which raises an immediate and very obvious question, why didn't you play them in that order on the night?

We were drunk! They were supposed to go in that order... (Laughs) I think, that we're the ones who ultimately decide which order the songs go in. I think we made several decisions that changed throughout the time of actually mixing and releasing the record. There were thoughts about just putting ten tracks on the album. But in the end, we more or less put everything on. That was a decision where we just thought, "Well, let's just make an order and go with it", and that's what happened.

It's going to be strange hearing it, having heard it in the order it originally was in.



It's like when you put a CD on random play, and everything comes back in a different order...

Yeah. To me, when I look at the track listing now and I see *Lady Moonlight* starting which basically was the start of our careers, and *Outshine The Sun* finishing... It's a great thing, so that's my excuse.

We just don't want to be seen as a revivalist band.

There's a lot of logic to that. Speaking of live shows, there was another question we wanted to ask you about intro music. Before you come on-stage, you've always had some introductory music played over the PA. At the electric shows last year, there was a bit of weird, backwards - masked stuff, with 'Martha's Harbour' going on and all sorts of stuff. Where's that all come from? Is that you?

Yeah. Basically, [we] just come up with an idea of what we're going to use, and try and do something a bit less... maybe pompous [is the right word] - as we've done in the past - and just try and put stuff together in the studio. So that's how that happened...

Was it a conscious decision to pick 'Martha's Harbour'? Or did it just work out that way?

It's easier when there's a song that's got nothing, no instrumentation on it except for an acoustic guitar to actually manipulate, so...

Right. So can we look forward to more of that? Because that worked really well.

I don't know, but maybe. Usually, with us, it's a last minute thing! I think it's hard to have intro music. It's a statement of what you are. It's introducing the band, and

when I was in The Mission and we used *Jupiter...* [from *Holst's Planets Suite*]. You know, a bit of the little section, I can't remember how it goes now. It was very, very pompous. But that was The Mission. The Mission are a very pompous band!

I can't remember what they had for the December 1999 dates when you supported them...

It was the *Dambusters* march! But that's what they always used to come on to...

I'd never seen The Mission before and without really knowing what to expect that just completely floored me. It was just like... "What's going to happen next?"

I mean, I'm really into pomp. I love the intro song building the audience up into almost a frenzy. When I was in The Mission, we used to come on to that song and then do *Wasteland*. It was just great. It wound us up as well.

It's been asked, "Why don't the Eves do a tour with The Mission"?

Um... We just don't want to be seen as a revivalist band.

I suppose it would just perpetuate that myth! There are quite a few bands getting back together now. Are they just being revivalists or do you think they are trying to do something new?

No. I don't think they're trying to do something new. I think they're trying to make a little bit of cash and I think it's quite... I don't want to put bands down, but I think it's quite sad in a way. You know, when you see all these shows like, there was one, I think it was at Wembley Arena, and.....

Ah, that would be the 'Hear & Now' tour.

Yeah. The 80s one.

I heard **Carol Decker** [ex-T'Pau vocalist] interviewed on the radio and she quite openly admitted she was doing it for the money.

Yeah. Well, there we go!

But that package sort of thing. Is that different to The Mission coming back? Or the Cult getting back together?

Yeah, but I think if the Cult and The Mission and All About Eve did a tour together, I think it stinks of, well...

Cashing in?

Yeah, kind of, "Well, they're cashing in. They're doing it for the money", and it's just not All About Eve. We've never felt like we're part of this movement that people have seemed to want to put us into for the last million years. We've felt sort of a bit out there, and so there's no reason now to actually be involved with it all. To me there's more relevance from when Marty joined than before that.

Isn't it the case as well, that for the last two years you've basically done what you've done on your own terms, so why compromise that with doing something you don't need to do?

Absolutely. I mean, it's very confusing because you know it would be easy, if we decided... Well, not easy, but if we thought, "Right, we're going to get a proper record deal, a major record deal, and go out there and do that because it's..." What's the point? We're getting away with it! (Laughs)

You're coping without it.

Yeah. We're coping without it, so we don't need the backing.

But isn't it not only a question of coping without it, but a question of not having to

deal with a whole lot of crap you don't need to be dealing with as well?

I never saw it as crap. I saw it as easy.

What? All those children's TV programs?

Oh, it didn't bother me at all. You do some pretty stupid things when you're on children's TV! But, so what. I don't care. I don't feel like I humiliated myself. I just laugh at it!

OK. We all know that you're not too fond of 'Blind Lemon Sam' from comments you've made on stage, so, that one aside, are there any other songs that you wish had never been written?

I think I'm going to really shock you now because I actually wish that *Scarlet* was never born. Because I think that, although I can see the appeal, it's just so, dare I say, twee? I really can't think of any other songs that I would wish that on.

What about 'Road to Your Soul'? You keep teasing audiences with the opening of that. Are you doing that because you really don't like it and don't want to play it, or you do want to play it? Or are we trying to read too much into it? (Laughs)

I'm just having a laugh!

OK. Can you tell us a bit more about the new version of 'D For Desire' that Julianne told us you'd recorded last year?

Well, it was just an idea that we've had for ages, where we thought it would be a good idea at some stage to resurrect *D for Desire*, as it was one of the first songs we did. Well, I wasn't involved at the time! So Julianne and I did a new version of it, which is uh, "Industrial Goth". I should stress that it is a version of the song, and not a direction that we would go in. So it's just an experiment really, more than anything else.

And will it ever see the light of day?

I don't know if it's ever going to see the light of day. Julianne and I have written a few things that... well, I think we're going to do a project together, under a different name, which will be more experimental...

Will that be Jules and Andy?

That'll be Jules and Andy, yeah. **Jules et Andy.**

Is that a, 'when Marty's away with The Church' project?

Well, no, not particularly because of that reason. Julianne and I are into big heavy loops. Crunchy, aggressive loops... and we want to experiment in a direction that perhaps All About Eve maybe couldn't stomach!

Do you think people would see your names on it and expect something which they wouldn't necessarily be getting? In Jules et Jim, it's one of All About Eve. Whereas, if there's two of you from All About Eve, some people might expect something more akin to All About Eve's output?

No. It doesn't really concern me. I just think it's a way to, to release something that [maybe wouldn't work in] All About Eve. Maybe we'll change our own names so people won't even know it's us!

Release it anonymously? Put it out under a wacky name or something, so nobody will know?

Yeah. Exactly! (Laughs)

OK, I think that wraps things up. Thank you very much for talking to us. I'm pleased to say you got the job.

Right! It's been nice. Thank you.



You start tomorrow morning. Half past eight.

Half past eight?! You never told me I was starting at half past eight. More like twelve thirty or something...

And so, with Andy pondering on what new name to invent for himself (and wondering if he should have ever told us that he felt interviews reminded him unpleasantly of job interviews!) we thank him once again, and share one final pint before staggering off home, happy in the knowledge that the future of All About Eve looks bright...

Touched By Jesus Revisited

Part One : Rain Another Day



One of the original Polaroids from which the sleeve of 'Touched By Jesus' was produced.

The Making Of Touched By Jesus

It was towards the end of 1990 when an exhausted and demoralised All About Eve finally completed their tour in support of their most recent album at the time, *Scarlet And Other Stories*. The external pressures put upon them by their record company, **Phonogram**, and by their increased commercial success, were exerting a powerful negative hold over the band - a hold that the internal frictions first felt during the writing of *Scarlet and Other Stories* only exacerbated.

"The band was limping along, exhaling a long, strangled death rattle," remembers Julianne. "Great seismic chasms were bursting through the cosmetic repairs that we'd made earlier." Eves guitarist **Tim Bricheno**, whose personal and professional relationship with Julianne had seriously deteriorated over the past few

months, was spending more and more time away from the band's base in London, and the rest of the band were growing increasingly impatient with his seeming lack of interest.

"It had become absolutely impossible for Tim and I to be around one another," recalls Julianne. "I couldn't stand to be in the same room as him without my thoughts becoming murderous. Obviously, I wouldn't presume to speak for Tim, but, I'd make an educated guess that the feeling was understandably mutual. One day, it all came to a head and there was a particularly ugly telephone call between Tim and I, that ended in my telling him to leave the band, him telling me that no way would he, then me telling him that if he wouldn't, then I would!"

With the long-signposted, seemingly inevitable split now becoming public knowledge, the remaining band members found themselves suddenly surrounded by record company representatives offering unwanted help and advice. The band's management were worried - perhaps understandably, given Tim's considerable influence on the band as a writer, performer and founder member - and the legal proceedings resulting from Tim's departure caused the band further headaches.

It was during this chaotic period that Julianne started writing once more. "I got my head down and wrote and demoed a song called *The Dreamer*, and two more, called *A Different Sky* and *Fool's Gold*. Andy and I sat in his garden and wrote a song called *If I Had You*. We brought the tapes in to **Charlie Eyre**, our A & R man

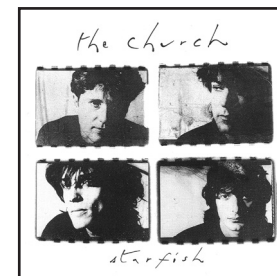
at **Phonogram**, he got really excited about them and arranged for us to go in to a studio in Oxfordshire to demo them properly. One problem, no guitarist...." Long-time All About Eve supporter and friend of the band **Wayne Hussey** [of **The Mission**] stepped into the breach to record the new material.

Even after this activity, there was still considerable pressure being exerted on the band to find a replacement for Tim as quickly as possible. However, the band sensibly decided to take their time looking for a replacement who they would feel comfortable writing with, a creative band member who they could spend several years living and working with.

Julianne's muse was working overtime, though with no replacement found and Wayne Hussey increasingly busy with sundry other projects, there was no immediate outlet. Julianne recalls "writing loads of really bad songs and sending them to **Robert Smith** of **The Cure**, asking him if he'd be interested in producing our next album. Andy and I are still a bit embarrassed that we included a song on the tape that we'd knocked out over a beer one sunny afternoon in the garden, called *Pob's Tune!* Anyway, I had a couple of strange late-night telephone calls with Robert Smith. He liked *The Dreamer* but wasn't sure about the lyrics. However, once I'd told him that they were about [the poet] **Baudelaire**, he seemed much more approving of them. However, for one reason or another, the Robert Smith thing never happened."

Despite such disappointments, the way forward for the band wasn't long in arriving, and in an unexpected fashion. "I'd been something of a fan of **The Church**," Julianne says. "I think it was back in 1982 or something that I'd bought a single called *Almost With You* and played it, and it's B-side, *Life Speeds Up*,

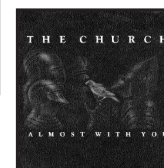
to death. I was always pretty bewildered about why they'd never really 'made it' in the UK. In retrospect, I think it may have had something to do with a brand of smarmy xenophobia particular to the British music press. So ignored were they, that for a while, I'd assumed they'd split up. Then, during an evening of vegetating



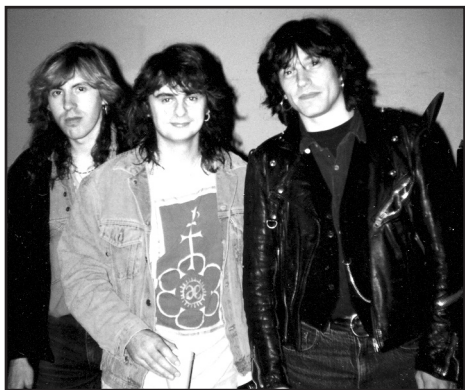
in front of MTV in a Belgian hotel room, I was thrilled to see a video of the

song *Under The Milky Way*. Back in London, I tracked down the album *Starfish*, and it didn't leave my Walkman for months. I also saw them play live in London, and was really blown away by them. Tim actually saw them too, up in Leeds I think, and, although he'd enjoyed the gig, had had reservations about 'one of the guitarists', who he'd thought 'a right show-off'. I had very briefly met **Marty Willson-Piper** at the post-gig party, and we'd had a pleasant chat about such things as Swedish triple-glazing. I wish I could tell you that we discussed surrealist poetry and situationism, but no, triple glazing it was. Our paths had almost crossed in 1985 when we were booked to support The Church at a gig in Kentish Town. But, as they temporarily split up on the day of the gig, it wasn't to be..."

Julianne's fondness for The Church remained with her, and was to give the band a much-needed injection of life. "One fine Summer's day I was sunbathing, plugged in to my ever-present Walkman, listening



to the *Starfish* album and thinking, 'God, this guy's guitar-playing is absolutely gorgeous.... Wouldn't it be just the best thing in the world if he played on our next album!'.... But, as there were two guitarists in The Church, which guitarist was the one? I thought back to the times I'd seen them play live, and deduced that, although the tall one in the long frock-coat [Peter Koppes] had played some beautiful stuff, it was in fact that nice chap with the pocket-watch that I'd met at the party, that triple-g l a z i n g aficionado, that 'right show-off', yes, it was that Marty Willson-Piper that had played the bits I loved best."



Andy, Mark Price and Marty pose for the cameras.

The seed of the idea sown, Julianne wasted no time in setting things moving. "Very reluctantly, because he wanted us to 'get somebody cheap from up North', our manager got in touch with The Church's manager, and arranged for a tape to be sent to Marty. A couple of nights later, Marty called me from L.A. He talked for hours, lovingly listing each and every one of his guitars and amps, extolling their differences and virtues, and expressing great enthusiasm for getting involved in the immediate future of All About Eve. I have to admit to being more than a little star-struck. This was one of my guitar idols on the phone! A couple of weeks or months later, I can't actually remember which, Marty arrived in London. Marty and I met and went to a vegetarian cafe in West London. We chatted, Marty over something horribly healthy looking, and me over a fruit salad,

broke the ice, and arranged to meet again the next evening round at my place, with Andy and Mark."

Whilst Julianne had confidence in her choice of replacement, Andy and Mark had little or no idea what to expect. Julianne says that, "Andy has since told me that, as flight cases and guitar cases with the words The Church, and, Los Angeles / Sydney / Stockholm stencilled on them were being unloaded into the rehearsal room we'd booked at King's Cross in London, the thought uppermost in his mind was 'What has Julianne done this time?'. If he'd had any reservations, it was by then far too late, as he and Mark were due to meet him for the first time that evening!"

"I'd never heard of The Church," Andy says now. "It was [Julianne's]

choice and I had to just trust her on it - and I say it could have been a total disaster or a real success. One or the other really."

That fateful evening, Andy arrived with Mark, a carrier bag of bottles of beer swinging from his hand. Unfortunately, as Marty was taking antibiotics due to an especially painful dental abscess, much of the beer remained unconsumed - at least by the Eves new guitarist. "I'd been really nervous about whether or not they'd all hit it off together, but, it was a pleasant enough evening," remembers Julianne.

Andy's memory of the evening is a slightly different one : "[I'd brought the beer along] for bonding purposes. Which I don't really think he got it at all. I thought he was just a little girl, really. [He] didn't drink, didn't talk much 'cause his tooth was so painful,

apparently. None of which I found out until after! I'd just thought he was a nice guy, but I didn't think he was going to really fit in well because of those reasons. He just didn't want a beer. So I just thought, 'Nice guy but maybe it won't last very long, not just because of the beer! He just wasn't joining in much at all."

Any remaining misgivings on the behalf of any of the band members, however, were short lived. The band arrived for the first day of writing at the King's Cross rehearsal rooms quite unaware of just how well the new line-up was going to gel. "I was terrified at first," remembers Andy, "because I'd played so many years with Tim. I'd just got used to that. I just didn't know how it was going to go at all. I was terrified [that] it might be a total disaster, and I certainly didn't want it to be a disaster, because we were at quite a fragile place [as a group]."

However, Andy's worst fears remained unconfirmed. "Within the first hour of playing, Andy, Mark and Marty had written the music to *Strange Way*," recalls Julianne. "I was in a state of absolute delight. To see this instant musical

chemistry develop right in front of me and to feel and be involved in this great natural rapport that was happening, was, after the recent miseries we'd been through, nothing short of wonderful. I was so happy."

Relief palpable upon his face even today, Andy says it only took "about a minute" before he could tell it was going to be alright. "It was such a relief. When he plugged in and got all his gear set up and we started playing, it just worked straight away. I just knew it was going to be good. And he had a beer as well!"

Right from the very beginning, it was obvious to the other band members that Marty's way of working was very different than Tim's approach had been - much more spontaneous, and much quicker : "Marty's way of working and playing was more of a hurricane than a mere breath of fresh air. I loved his enthusiasm, his verve, his fantastically positive attitude. He had an awful lot to bring to the party."

"I always say it", laughs Andy, "but Marty saved All About Eve. Which he did! He came in, and he was just full of bags of enthusiasm - and it was great; it just gave



Julianne and Marty compare notes at Jam Studio.





Working on lyrics between takes at Jam Studio.

us a great big kick up the arse. And from that you just become prolific.”

“After a couple of weeks, it felt as though he’d always been around, always been ‘one of us’, even always been in All About Eve,” says Julianne. “He was so unterritorial, happy to let me dabble around on a guitar occasionally, even helping me choose which of his fabulous collection of guitars would do a particular job best. He was so refreshingly devoid of ego in this department.”

Whilst writing with Tim had been a harrowing experience shortly before his departure, Marty’s ‘anything goes’ attitude allowed for a more experimental approach to songwriting, with the other band members now able to experiment with works in progress in a manner to which they had not been accustomed. “For example,” says Julianne, “[Marty] might be messing about getting a chord progression together, and if I were to say, ‘Hey, what about if that went to a G# minor instead of a G?’, rather than shooting me a black look, storming out of the room, or sulking, he’d say ‘Yeah! Let’s try it!’.”

Julianne found herself returning the unconscious favour by talking to Marty about her lyrics.

“Nobody in the band had seemed particularly interested in my lyrics before, but, as Marty was a lyricist himself, it was great to have the option to sound him out on stuff from time to time. Marty was, and still is, very much a ‘word’ person, and this made me feel somehow less isolated within the band. However, he was also very careful to just leave me to it if he knew that that’s what I wanted!”

The band were, indeed, so prolific at demoing songs during their time at the King’s Cross rehearsal studios, that Julianne found it hard to supply lyrics to all of the ideas that the band were laying down. On one occasion, Marty felt obliged to step in : “There was so much stuff that I just couldn’t keep up with delivering lyrics on time - like, overnight! So Marty came up with this set of lyrics [for *Hide Child*]. I was glad of the breather.”

Instantly apparent from all the band members comments about the writing of *Touched By Jesus* is a feeling that, for the first time in a while, there was a great chemistry working within All About Eve.



‘Rock’n’roll ain’t noise pollution!’ Marty in the studio, with one of his favourite weapons.

Julianne recalls that, possibly more importantly, “We were enjoying ourselves, having fun, and, feeling positive. It was a honeymoon period. We felt we had a lot to prove but we had a new impetus and a new energy. Although there is a side to Marty that’s very serious, thoughtful, philosophical and intense, he’s also got a sense of humour pretty similar to mine, and that made for some extremely hysterical exchanges. His sense of the absurd bordered on genius!” Whilst Marty remained inscrutable on stage for some time, rarely saying anything on stage - his sense of humour was to become more evident with the advent of the acoustic shows, nearly a decade later.

Whilst the band were on an evident high creatively, Marty’s arrival and subsequent presence meant that another side of the band’s work received a boost, too. “Another thing I have to thank Marty for, is for being a strong ally to me against the record company Our previous naïveté had got us beaten into many corners before. We’d been too trusting of record company executives, management, journalists, agents... of everyone really! Having his support made me feel less reluctant to challenge people when I thought that their ideas were stupid, arrogant, or inappropriate. Having - until then - been fairly malleable and compliant, I learned to be ‘difficult’ if the occasion demanded it! It



Marty, outside Jam Studio. Note the chain from the infamous pocketwatch!

was less a case of ‘prima donna’ and more a case of self-preservation. Those just outside our ‘inner sanctum’ found our alliance unnerving. Marty was seen as a very unwelcome and empowering fly in the ointment. Also, [he was not] signed to Phonogram, [and that] did buy us a tiny bit of freedom, the chance to at least stick two fingers up behind ‘teacher’s back’ and get away with a little bit more than we might have done - and then blame Marty who they couldn’t ‘tell off’! It was also a great relief after the horror that was the recording of *Scarlet*... That period had to be the worst in the Eve history so far.”

Relaxed, happy and newly confident, the band remained at Jam Studio in North London for around a month, demoing songs. By now, their A&R man, Charlie Eyre had left Phonogram and they had been taken on by a new A & R representative called **Russ Conway** -



Drummer Mark Price during the Jam Studio sessions.

who immediately raised hackles in the Eve camp.

"He had a bad attitude and an even worse denim jacket. We hated him," recalls Julianne. "We used to fantasise about how we could kill him! We all wrote hate poetry about him! He would come down to Jam Studio, listen to a track, and say something like : 'You should put something in the middle eight to make it a bit more zappy.' I absolutely despised him. He knew nothing about what we were trying to do."

Eventually, the band booked in to Jacob's Studios, a residential studio in Farnham, Surrey, where recording began under the watchful eyes of producer **Warne Livesey**. The band all have very positive memories of the recording of *Touched By Jesus*. "The atmosphere during the recording of the album was a happy one," remembers



Marty and Mark celebrate the completion of another track.

Julianne fondly. "Although Warne Livesey was, on reflection, a bit too slick in his production of the album, we got on with him very well, and enjoyed the experience. In the engineer **Ted Hayton**, we'd found ourselves a gem. I loved working with him. He was a gentleman and a scholar. After dinner, we'd usually all get into a big debate about black holes, weather systems, or even short wave radio. Ted was something of a boffin with an insatiable and infectious interest in everything, and a truly lovely man too."

In an ironic contrast to the core of the song, it was around this time that war broke out in the Gulf : whilst the band were recording the middle eight of the album's title track.

The band soon returned to Ridge Farm studios in Surrey for more recording. Their confidence was at an all-time high, and this inspired Julianne to request a favour, one that she was herself amazed to have fulfilled. She asked if it was possible to get **Pink Floyd's** legendary guitarist **David Gilmour** to play on the new album.

"[We] were a big band at that time," says Andy today. "He just said 'yes' straight away. He wouldn't have come down if he didn't know All About Eve or didn't like what we had been doing so he came along as a fan. A fan who wanted to play on a couple of [our] songs. Which was great, you know, for us. We never imagined that he would actually come down in the first place!"

"We were all very nervous to meet him," remembers Andy. "In the dining room at Ridge Farm, there's a big round table, and we all sat around there, really nervous, talking to this guy. This *legend*. We thought he was joking, but he said 'If I knew the garden was this big, I would've brought my helicopter!' And we all sort of giggled. And then we realized he was actually serious!"

"He set his gear up, and it was a great experience just to meet the guy. And just to say, you know, play this song, play that song from Floyd albums, and he'd just play a little bit of [something]. He was really excited! He's got a huge beer belly which was amusing - once, at the studio,

he was stood listening to one of his takes and his belly was poking out of his T-shirt - and he was tapping on his belly along to his song which I found quite amusing. I think everybody in the studio was looking out the corner of their eye."

Gilmour ended up playing on two of the new tracks, *Are You Lonely*, and *Wishing The Hours Away*. There was, however, one final twist to the Pink Floyd-related adventure, one which all the band members remember slightly differently. "There was one of his solos in the middle of *Wishing The Hours Away*", recalls Andy, "Marty did some of it again, it sounded more like Dave Gilmour than Dave Gilmour."

"That's actually my claim to fame," laughs Marty. "He's a lovely man. It was one of those things; when he was in the studio, he's so famous that even though you're in the studio, you're in the control room and he's way off in the studio itself doing his guitar, you just can't look at him. You know, you can't look through the window at him, he's just *too* famous!"

"As I remember it," Julianne recalls, "some of Dave Gilmour's solo was replaced, about 4 bars or so, but definitely not because it 'wasn't good enough' in any way."

Still more sessions took place at a studio called The Mill, which used to belong to **Jimmy Page** of **Led Zeppelin** fame. They were still on a high, Julianne fondly commenting years later that she had, "great memories of how sweet everything felt during the recording of this album... Andy, Marty and I sat on a bridge, under a duvet, feeding swans by moonlight being but one."

The final stage of recording was the adding of strings to some of the tracks that were otherwise complete, which was done at Air Studios in London, a studio frequented by Pink Floyd, among others.

It was perhaps ironic, then, that one of Julianne's fondest memories of the time at Air is related to *Are You Lonely*, one of the two tracks that David Gilmour had played guitar on for the band. "Marty's guitar [on that song] is gorgeous. So is Dave Gilmour's, the best bits actually being in the song's fadeout. Warne created some spellbinding keyboard sounds and effects. The whole thing is beautiful. I remember the orchestra adding the strings to the track back at Air Studios in Oxford Street, and being so moved that I was pretty tearful. It was overwhelming."

Looking back now at the album as a whole, Julianne was moved to comment that, "Unlike other albums, there's nothing I actively dislike on it." However, she is not now fond of the title - especially as applied to the album as a whole. "We just felt inspired. On reflection, it's a red herring of a title as a fair few people thought one or more of us had 'found God'. It's a horribly arrogant title for an album - I hate that we called it that as it gives the wrong impression. It sounds far too 'born again' and too sanctimonious and cocky. I wish we'd called it something different. Perhaps *Lightly brushed against by Buddha?*"

Despite this misgiving, Julianne does feel that the album was a definite step in the right direction after the disjointed *Scarlet & Other Stories*. "I think it was a more grown-up album really. It had less innocence about it than the first two. It felt like a new beginning as it was with a new line-up. It has a couple of my favourite All About Eve songs on it (as does *Ultraviolet*) and so, all in all, I'm still quite pleased with it. I think the artwork was a bit rushed and suffered for that (but I stress that was not **Stylorouge's** fault at all). We thought that this was going to be the album that really made it happen for us. I thought that America might go for it. How wrong we were!"



Andy, for his part, considers *Touched By Jesus* "A good album, although with some mistakes, maybe." And Marty? He is, as ever, inscrutable.

The band were undoubtedly at their most prolific for some time in terms of writing. Rumours persist of a dozen or more unfinished gems that remain, semi-completed, in Phonogram's vaults. Is this really the case? "There is a myth that there are loads of 'gems' hanging around that never made the album," Julianne grimaces. "There *are* a few tracks but usually, things don't make the album for a very good reason! [There was a song I sang in Latin, which] was an abomination. There were several other songs with working titles like *Tanker In The Gulf* and *Imagination* and *Satsumas and Bells* and even one called *AeroLed* and another called *Fairport Overdrive!*"

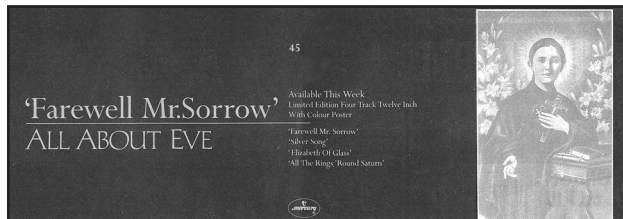
The recording of the album complete, a promotional CD of some of the material was pressed and sent out by Phonogram. This untitled CD (the cover states simply that the music therein is from 'the forthcoming album by All About Eve') contains four tracks : *Strange Way*, *Are You Lonely*, *Ravens* and the title track, and some of these versions of the tracks are slightly different from the versions that made it onto the album, be they longer, shorter or just mixed differently. This CD has become highly prized by collectors. The band also did a short promotional tour, appearing on BBC radio (where they

performed a short acoustic set) and in several music papers and magazines.



The next stage was to release a single to promote its release. The jaunty, jangly *Farewell Mr. Sorrow* was selected as one of the more chart-friendly tracks, and was released on the 3rd June 1991.

The single reached number 36 in the British Top 40 singles chart, a respectable first showing for a band that had lost a founding member and songwriter. *Farewell Mr. Sorrow* was also performed for *Top Of The Pops*, although there was a slight problem : Marty was to be out of the country due to commitments with The Church whilst it was being filmed. The appearance was rescued by **Adam Birch**, the Eves guitar technician, who stepped into Marty's shoes for the brief promo performance. Julianne recalls that, "he did a really great job. Very convincing!"



13th June, performing 'Farewell Mr. Sorrow' on *Top Of The Pops* with Adam Birch standing in for Marty.

A promotional video was also produced for *Farewell Mr. Sorrow*. "[It] was loosely based on *Cinema Paradiso*, I remember - although I have never seen the film. [Stylorouge's] **Rob O'Connor**, who had done all our artwork, directed this and I think he did a good job. Although I still hated making videos!"

Two more single releases were to be made from *Touched By Jesus*, although neither of them were to recapture the success of *Farewell Mr. Sorrow*, marking the fact that All About Eve were becoming considered more and more as that record company cliché, an "albums band" - i.e.

sales of their singles were, broadly speaking, far less than sales of their album.

Their second single, *Strange Way* (released on the 5th August 1991), failed to hit the Top 40 singles chart altogether, peaking at number 51 - despite a glossy promo video that Julianne recalls fondly. "To be honest, [the videos we shot for the *Touched By Jesus* singles were] a mixture of record company push and my deciding to go along with it! For the first time ever, they got in a stylist that I liked and got on with and listened to. I thought I'd play the game for once and see what happened."



Julianne, being made-up on the set of the *Strange Way* promotional video.



“She put me in a catsuit, gave me big hair and then caked me in make-up. It was fun. I just had a real feeling of ‘why not’ and it was a much closer image to where I was at then, mentally, than when they dressed me up as a diaphanous stick of celery and stuck me on a harbour for the *Martha* video. I was very sick of my perceived image as a reject from a **Cadbury’s** *Flake* advert and was willing to try to bury it with a more contemporary one. I like [the *Strange Way*] video because they really did manage to make me look pretty damn glamorous and that was a novelty!”

The final single from *Touched By Jesus*, a remixed, more chart-friendly version of *The Dreamer* (released on the 7th October 1991) narrowly missed the Top 40, peaking at number 41 - despite carrying two new tracks, one of the original *Touched By Jesus* demo recordings and various remixes across its four formats, which themselves were created to cater to the collectors. Alongside the usual CD and 7” vinyl releases, a 12” picture disc was released, and another, standard 12” with special packaging : a numbered, limited edition which was signed by each of the four band members.



Signing copies of the limited edition 12” release of ‘The Dreamer’ single (Note plentiful supply of pens!)

Another promotional video was also made for *The Dreamer* - and once again, it was one that brings back fond memories for Julianne. “*The Dreamer* [video] I really like,” she says today, “as it is fairly abstract - [quite] soft and pastely - and felt *modern* at the time! I couldn’t do much in it as I had hurt my back the day before in a dressing room accident that involved my slipping on a flower! I felt very at home doing this video as all we had to do was be ourselves and enjoy the song and watch some doves flapping around.”

Whilst the Eves had rarely been as happy and creative as they currently were, the sales of both *Touched By Jesus* itself and its accompanying singles had marked a downward curve from the glory days of the late 80s. Despite having made what was arguably their most adventurous and complete album yet, the band were to discover that this decrease in their popularity outside of their dedicated fanbase was to lead to a fracturing relationship with Phonogram, and a move to another record label, before their next album would see the light of day...



12th December - Manchester University

Tonight’s show saw All About Eve at their purest, confident in the power and poise of their music. Distanced from the pressure to please anyone except their fans and themselves, this freedom of expression, crucial to those who view their art with any integrity, was only too evident by the assurance of their performance.

Filling a darkness broken only by strands of fairy lights, our patience is rewarded with a treated loop of Julianne’s voice; a haunting mantra suited to more parochial surroundings. Eerie and inducing, it proves an effective introduction as the band take their positions to audience approval. Layers of subtle percussion create an intriguing texture, until Marty embarks upon the opening hooks of *The Dreamer*. The mystery is broken in a moment as light floods the stage.

With streaks of flame brightening her hair, Julianne shines centre-stage. Constantly on the move, and rarely letting the smile slip from her face, she seems to be taking delight in her role tonight; indulging herself in its prominence.

A thoughtful balance is struck between rousing crescendos and subtler, more affecting moods during the two sets. With *In The Clouds* and *Wishing The Hours Away* our thoughts drift into the realm of daydreams, while an exquisite, semi-acoustic *December* is given a fresh rhythm

by the under-pinning of a percussive loop. *Shelter From The Rain*, *Outshine The Sun* and the resurrected *Touched By Jesus* offer impetus by building to epic finales, while settling somewhere in between, and providing moments of enduring piano and mournful guitar is the poetry of *The Pearl Fishermen*. It asks us to redress our sense of pace during the second set, but their breadth of moods is what makes All About Eve so unique in this sense.

After so many acoustic shows, it’s good to hear them as a full band again, revelling in what made them great in the first place. They have an engaging, full sound tonight, and from the sense of gravity behind *Blue Sonic Boy* and *Rhythm Of Life* seem intent on using it to their fullest advantage.

Yet despite the enthusiastic applause reserved for each song, an atmosphere of curious civility holds court. Crowd members declare they want to stand and dance, a request that the band take on board and promise to correct for the future. A seated audience might suit the heartbreaking *Are You Lonely* or the delicacy of *Martha’s Harbour*, yet the innocent fervour of *Every Angel* or the driving, muscular energy of *Phased* seem to crave the kind of audience who only came to life towards the end of the show, when a dozen souls braved the edge of the stage to free themselves. It was good to see the honesty of their display, as it only mirrored the authenticity of what we saw and heard on stage.

- Chris Owen



13th December - The Robin2, Bilston

The Robin 2 is a venue I've been to several times before, but it was apparent on first walking through the doors that this was to be the biggest attendance for any gig I've seen there. As there was no support for the show, various songs, such as **The Mission's** *Severina* and *Butterfly On A Wheel* and **The Cult's** *Fire Woman*, were being played on the PA, most of which I personally really enjoyed, creating a special kind of atmosphere. Before long, however, enough was enough and I was becoming impatient for the Eves to come on. Soon after, one song was abandoned halfway for the intro tape - definitely a good sign.

One by one, the band members made their way on stage, with Julianne last, and launched into *The Dreamer* to smiles all round. This was my first time of seeing the band in their electric glory, with the essential trio of Julianne, Andy and Marty augmented by **Del Hood** on drums and **Rik Carter** on guitar, keyboards and bass, and it was just wonderful. The acoustic

gigs I've attended were also very special, but this was something else!

In The Clouds followed; a song that is a mainstay in the acoustic gigs, but again, played electrically, this was quite different. Next up came a selection of songs from *Touched By Jesus - Wishing The Hours Away, Are You Lonely* and *Rhythm Of Life* - all of which were fantastic. I have to say I noticed that Julianne's voice sounded different from usual throughout the show, although it still sounded amazing. The perils of singing in a smoky atmosphere. Still, I wasn't disappointed; it was just different.

By this stage it was noticeable that this gig was quite dissimilar to the acoustic gigs. Firstly the set list was quite different, offering some lesser-heard selections. Secondly, the band was less talkative, aside from a few derogatory comments from Andy about *Blind Lemon Sam!* Maybe the atmosphere didn't lend itself as well to chat as the acoustic environment does, or maybe they just wanted to let the music do the talking. That was fine by me - talk it certainly did!



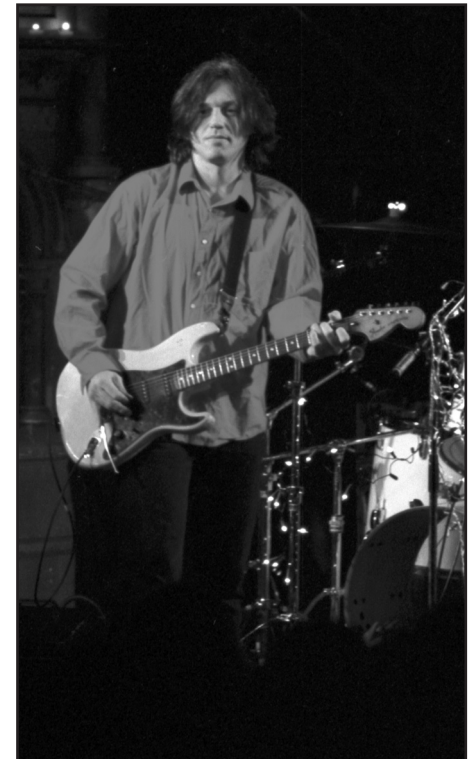
Andy joined Marty on a c o u s t i c guitar with Rik switching to bass for *Martha's Harbour*, amusingly b a c k - announced by Andy. As if we didn't know the song! Still, the next track was new to me, and I suspect several others, being a **Mice** track called *Blue Sonic Boy*. However, despite its unfamiliarity, it seemed to go down well. The final track of the first set was the one I've been waiting years to hear live, *December*. As soon as it began, in a similar arrangement to that of last year's Union Chapel show, I was in heaven. It's a truly wonderful song for me, partly because it was the first single I ever bought, but mostly because it's jaw-droppingly fantastic! Then, again, the same could be said about many, many other songs in their back catalogue. As far as I was concerned, though, even if they didn't play any more songs that night, I was happy!

Of course that wasn't the end of it, though, and after a twenty minute break, during which we were treated to more music, including **The Cure** this time, the band came back on during a second intro tape and played *Phased*. This is a song I've come to know and love in recent years, as I have to confess I was horrified when I first heard it! Now I can appreciate it for the brilliance it is. An excellent *Strange Way* followed before an introduction by Julianne as, "This is not a rude song!". The song in question was *The Pearl Fishermen*, a highlight of the *Scarlet...* album, and a reminder of just how many songs the band have recorded throughout the years, that one may have momentarily forgotten. This was followed by the familiar favourite,

Shelter From The Rain before a powerful *Every Angel* that was a nice surprise. Sadly, *Outshine The Sun* was the last song in the set but, as through the entire concert, it gave Marty a chance to shine as the amazing guitarist he is.

The encore, *Touched By Jesus*, was preceded by a keyboard improvisation from Rik. The song itself was a lengthy version with the usual impressive array of skills on display from the entire band. What a fine way to end the show, although no-one wanted it to end and it was only when the atmosphere was rudely shattered by **Aerosmith** over the PA that people stopped clapping and went home. For me, it was one of those gigs that just bowled me over and seems like an amazing dream now. Here's to many more such occasions!

- Ed Elloway



15th December - Union Chapel, London

Take all of the Good Things from the previous two gigs.

Add a stunningly atmospheric venue, perfectly suited to the event.

Fill it with several hundred red and white flickering candles and an enthusiastic sell-out thousand strong crowd.

Mix in two extra songs and simmer gently for two hours, stirring vigorously every now and then.

Finally bring to the boil for the last 20 minutes.

Serve with a small sprinkling of jokes and between-song chat.

The result? A near perfect evening.

I hesitate to call it perfect, because then there's nowhere to go if the next one is better. Undoubtedly it was the best gig of the three, and by some distance. It was also the best of the year (the second night at Penzance being the runner-up, with Edinburgh getting the 'best audience' award). But this wasn't just 'a gig', it was an *occasion* - the sum of all the parts coming together to make the whole thing special.

One year earlier, at the first Union Chapel show, no-one had really known quite what to expect. After that performance, and the release of the CD, things were different this time. There were Expectations. And when expectations are running high (they were!) that's when things can sometimes be a let-down.

But that most definitely wasn't the case. This show was at least the equal of the first. Was it better than Union Chapel 2000? Who knows. Who cares. Does it matter? They were *both* great in their own way. 2001 was certainly a rockier affair.

Picking out highlights from the night is a tricky and almost impossible - foolish even - thing to attempt. Could it have been *Phased?* Or *Touched By Jesus?* *Blue Sonic Boy?* The 'back to normal length' three minute electric version of *Every Angel...* the list goes on. Maybe the highlight was different for everyone - it just depends which songs are your favourites.

Highlights aside, the performance itself is worthy of mention. Two nights of 'extra rehearsal' earlier in the week meant that things were on top form. There may have been some mistakes, but I didn't spot them. Julianne sounded as good as at any time in the last two years, and the band seemed to gel perfectly. If they're this good after playing just three gigs together, make sure you get a ticket for the final electric date later in the year.

At the end of the night the five musicians didn't want to leave the stage. Both songs in the encore were extended and punctuated with unrehearsed 'extras' as Andy encouraged the others to play on. *Touched By Jesus* came complete with an *Away In A Manger* section in the middle, and a few strains of the late George Harrison's *Here Comes The Sun* found their way into *It's All Too Much*, which had been introduced as a tribute to him three days earlier at Manchester. Finally it was all too much, and they reluctantly left the stage.

When John Lynch closed his review of the Union Chapel 2000 gig in I&SS issue 3, he said "rob your granny to fund tickets to any sequel come Christmas time". Well, if you took his advice, be sure to thank granny. Then warn her that December 2002 will be here soon!

So closing this time, how to sum it all up? Simple. They Rocked.

- Derek Timbrell



Union Chapel, London

Set 1
The Dreamer
In The Clouds
Wishing The Hours Away
Are You Lonely
Rhythm Of Life
Martha's Harbour
Blue Sonic Boy
December

Set 2
Phased
Strange Way
The Pearl Fishermen
Shelter From The Rain
Every Angel
Outshine The Sun

Encore #1
Lady Moonlight*
Wild Hearted Woman*

Encore #2
Touched By Jesus
It's All Too Much**

* Union Chapel only
** not played at Bilston

anna
rydeR
banbury mill

On the 8th of August last year, an unusual concert took place at The Mill in Banbury : Julianne Regan and musical friend (and occasional All About Eve support act) Anna Ryder joined forces to play a very special show with a small army of special guests. With the Cropredy Festival about to kick off the next day just a few miles up the road, a mixed audience of similar numbers of Eve fans and festival goers joined together to witness this unique event. Exciting stuff indeed, but what on earth would it all sound like? Ink & Second Sight scribe John Lynch went along to light the blue touch paper...

Julianne is now restored to the throne of goth royalty (whether she likes it or not!) and her Queen Eve status had undoubtedly drawn most of tonight's audience. Happily, a liaison with the galactically whimsical **Anna Ryder** was never going to be the stuff of gothic dreams and I looked forward instead to a night of bubbly wit and song.

Anna is enough to send any Goth scrambling for the crypt! Mix some **Joni Mitchell** with a generous sprinkling of **Rolf Harris**, add half a tub of jazz, a haunting voice and four heaped tablespoons of effortless piano and you have a recipe for beauty and mayhem – stir gently!

We started off with an old Eve favourite and an appearance from our very own **Marty Willson-Piper**. This live rendition of *Appletree Man* sounded so much warmer than the recorded version and the harmony between Julianne and Anna's voices was striking and beautiful – I knew right away that we were in for a special night.

Next up was one of Anna's numbers – the gently melancholy tale of *The White Man* – who dressed all in white, picks up everything in sight – not as mad as he seems he lost his family and recalls that "I'm sure someone used to love me" - a sad song really.

The next two songs were prepared for live performance especially for this show. Hard to do either justice in words – *Picture On A Wall* is mildly melancholy but carrying the beauty lines of songs like *Forever* and *You Bring Your Love To Me*

Julianne
Regan
8th august 2001

(both bona fide Marty Willson-Piper classics). Not sure about *Fools In Paradise* - elusive but unmistakably from the pen of Ms Regan. [In fact, it's chords by Ryder, melody and lyrics by Regan - Ed]

There's no mystery about the next song and what a brilliant moment! It took me a few seconds to recognise the opening piano of **Mice's Pyjamadrama** but I let out a whoop of delight when I realised what was coming (bit embarrassing actually!) Anna of course picked up the jazzy, sleazy, sexy overtones of this buried jazz classic easily and Julianne was left free to tell us all about chocolate cake, hair styling, dental floss and "darling sweet lullaby" to her hearts content. Yum!

Hit or Miss is a lift from the Regan vaults and is another Mice era track (much better live). Easiest way to explain *Sailing Boat* is to say that it's an unabashed romantic piano ballad – the room was hushed, Anna completely focused and it drew me in a way that a certain *Martha's Harbour* does later.

Pockets On Fire is typically and uniquely Anna – her quirky but excellent guitar, vocals and lyrics fill spaces you never realised were empty. "I've got a secret desire to set your pockets on fire" – quite!

Marty returns for a Spanish tribute to *Shelter From The Rain* with Anna adding some French horn to the mix, as she has occasionally done at shows where she has supported the Eves. *Miss World* flies the Mice flag again and then.... we had a bit of an epic with the deliciously wobbly *Mr Lovely*. I say wobbly because this song should NOT work but it does! Accompanied by a barrage of comedy sound effects from Ms Ryder's band (more on them in a minute) we are treated to a tale of a vampire who "most definitely craves her neck – oh yes really". The piano waxes from plinky plonk comedy to **Vincent Price**-style mood setting and we are warned "beware of Mr Lovely he's fast.... and many a girl has loved Mr Lovely in the past...." - the closing line is the most bizarre mix of Hammer Horror and domestic absurdity! "He leads her to his bed / And nothing is said / But the duvet's red..." – surely only Anna could get away with mixing blood sucking vampires with duvets. And it was only the interval!





The second half wasn't as loaded with gems for me as the first half, but it still contained heaps of quality. The aforementioned *Martha's Harbour* (with keyboard and violin accompaniment rather than the traditional guitar) of course drew a very positive response and I loved the railroad piano rhythm of *Sorry-For-Myself Train* which featured a Julianne percussion solo with a spoon (a *Play Away* side to Jules that we never imagined!)

The full set list is elsewhere in this article, but the real story of the second half was the Eves classic *Wild Flowers* which was the undisputed highlight of the night. Anna's piano and vocals, **Ric Sanders** (of **Fairport Convention**) on violin, and, of course, Julianne gliding on the currents like only she can. It was a wonderful, wonderful three minutes and quite one of the best moments of any gig I've ever been too – so there!

After that nothing could compete, although I'll pause for a moment to note three more Ryder numbers - the ingenious fusion of *Washing Machine* with life, relationships, heartache and piano. The mother and daughter duet (Anna & Oonagh) around *Ready To Love* and the infectious jazz closer *Look Out* - three cracking songs.

Here I should make a quick but very special mention of all the guests : **Kate Luxmoore** and **Chris Knibbs** (the Anna Ryder band), **Oonagh Ryder**, **Chris While**, **Julie Matthews**, the aforementioned Ric Sanders and our own Marty Willson-Piper, who all contributed to a very special night.

If you had a soul in you at all then you had to enjoy this gig. There were a few bores afterwards who grumped about it not being like an All About Eve gig but we can ignore them – the vast majority enjoyed the show and were shiny eyed with praise for it afterwards.

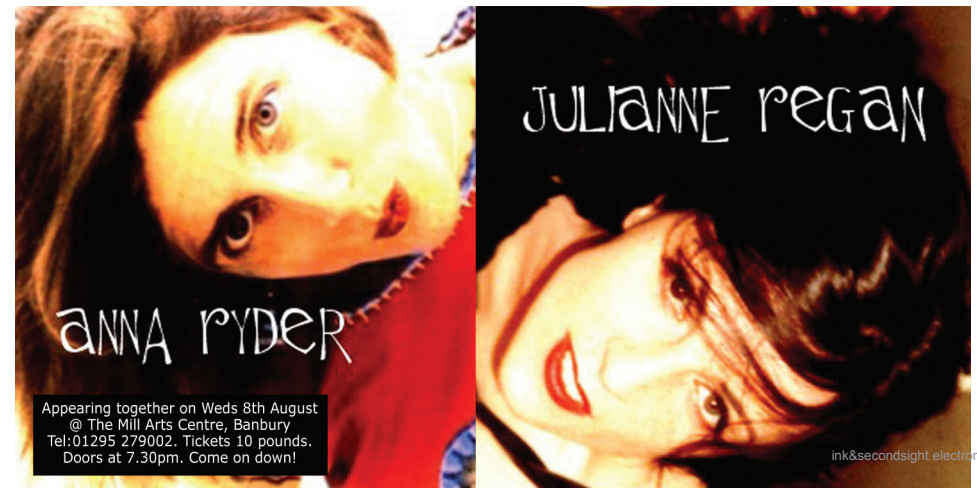
Pressure of commitments will mean that opportunities for a Regan / Ryder re-run will be limited but if you hear of one don't hesitate – buy a ticket – those *Wild Flowers*, the *Washing Machine* and *Mr Lovely* are calling you.....

- John Lynch

- Appletree Man
- The Whiteman
- Picture On A Wall
- Fools In Paradise
- Pyjamadrama
- Hit Or Miss
- Sailing Boat
- Pockets On Fire
- Shelter From The Rain
- Miss World
- Mr Lovely

- You Can Leave Me
- Wild Flowers
- Ready To Love
- Mellow
- Sorry-For-Myself Train
- Washing Machine
- So Far So Good
- Martha's Harbour
- I'm A Dreamer
- Carey

- Nobody Knows You
- Look Out



Touched By Jesus Revisited

Part Two : On The Road

We've seen how the band recovered from **Tim Bricheno's** departure, how **Marty** came to be a member of the band, and how his arrival resulted in one of the most diverse and intriguing *All About Eve* albums yet made : however, any examination of 'Touched By Jesus' wouldn't be totally complete without a look at the accompanying tour : the band's first with Marty as guitarist. How would the faithful *All About Eve* fanbase take to the changes? How would the band feel being on stage playing with a new guitarist? For all the answers, and more, read on...



Touched By Jesus Tour 1991 The First Leg, August & September

27th August 1991 The Underworld, London
Intro / Strange Way / Share It With Me / Wishing The Hours Away / Touched By Jesus / Farewell Mr. Sorrow / Hide Child / The Dreamer / Are You Lonely / The Mystery We Are / Rhythm Of Life / Encore : Every Angel / It's All Too Much

The first gig with Marty, and the band, keen to confound expectations and given their new lease of life, were keen to distance themselves from things they were perceived to be by the music press. At the shows, a little controversy was courted when the backdrop used behind the stage (hand-drawn and painted by the band) contained numerous slogans, one of which was "R.I.P. Goth".

Some of the Goth fans of old took this as the band disowning their past, which led to some small disillusionment. "I can't remember whose idea it was 100%," says Julianne, "but suspect it might have been mine. It was a stupid idea. There are types of music I hate far more than Goth. Some Goth is fine and dandy. I was just sick of people saying that we were a Goth band when it was so obviously not an accurate description of our music, and I felt it was holding us back and prejudicing people against us - [people] who would dismiss us without listening to us first and giving us a chance." So what happened to the backdrop? Julianne isn't sure. "God knows what happened to [it]. Probably just ended up in a big bin somewhere..."

Onstage, the new-look All About Eve were aided and abetted by a fifth musician : keyboard player **Davey Ray-Moore**, who added an extra dimension to the band's sound, in a similar manner to recent 'fifth Eve' **Rik Carter**. The songs were essentially performed as per the album, albeit with a few surprises and additions :



Julianne performed the "stratospheric preaching" in *Touched By Jesus* each night, and *Hide Child* and *Rhythm Of Life* both benefited from longer solo spots from Marty.

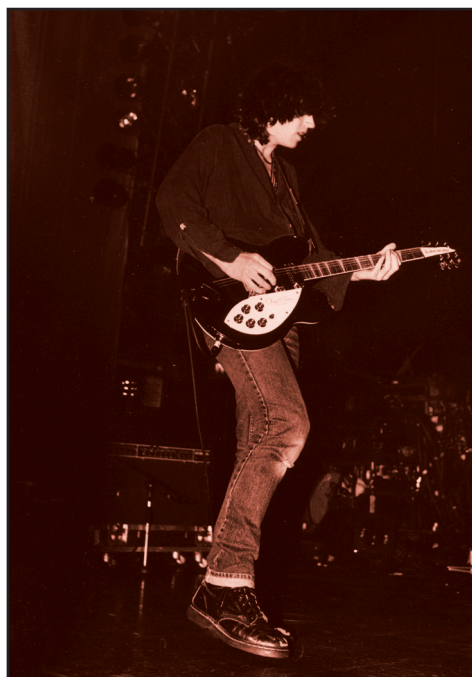
The Dreamer and *The Mystery We Are* were subtly altered too, boasting distinctively different solo spots from Marty. Possibly the biggest surprise was the sight of Julianne picking up a 12-string guitar to augment the band's sound during *Rhythm Of Life* - something which she appears to have blocked from her memory, as she can't remember ever doing so! "Oh God! Did I?" she gasps, honestly surprised. "I truly can't remember ever playing this live? Did I? Nurse, the screens! Are you sure I did?" However, some photo and video evidence from the period speaks for itself.

This opening show is also notable for being the sole live appearance of *Wishing The Hours Away* until it's resurrection in early 2000 as an acoustic piece. It was dropped from the set to make room for more energetic material, the band feeling that it's inclusion made for one too many mid-paced songs in the set.



The closing song, *It's All Too Much*, was originally penned by **George Harrison**, and is included on **The Beatles** album (and soundtrack) *Yellow Submarine*. It has also been covered by **Steve Hillage** (ex-**Gong**, now in techno band **System 7**), and - more recently - by **The Church** themselves, on their album of cover versions, *A Box Of Birds*.

Julianne professes not to remember much about the tour. "[I've] hardly any [recollection of it], to be honest. It was too long ago and I have a dreadful memory! I do remember being totally amazed by **Levitation** who supported us." She does, however, remember being ambivalent at best about the opening show at The Underworld. "The venue was awful. Too small, and the stage was tiny. I think it was a bit too low-key. We were cramped. It was so the wrong venue. It was a difficult gig and don't think it did us any great favours."



3rd Sept 1991 Het Paard, Den Haag

Intro / Strange Way / Share It With Me / Wild Hearted Woman / Touched By Jesus / In The Clouds / Hide Child / The Mystery We Are / Road To Your Soul / Farewell Mr. Sorrow / The Dreamer / Rhythm Of Life / Are You Lonely / Every Angel / Flowers In Our Hair / It's All Too Much

4th Sept 1991 De Melkweg, Amsterdam

Intro / Strange Way / Share It With Me / Wild Hearted Woman / Touched By Jesus / In The Clouds / Hide Child / The Mystery We Are / Road To Your Soul / Farewell Mr. Sorrow / The Dreamer / Rhythm Of Life / Every Angel / It's All Too Much

One of the first surprises for Eves fans at this show was the intro tape that was used, though it was not to become apparent until the following year. The Eves-penned music that was used to open the show, after being developed further, became the future classic *Outshine The Sun!*

5th Sept 1991 Bonn Biskuihalle (TV show)

7th Sept 1991 Royal Court, Liverpool

8th Sept 1991 Barrowlands, Glasgow

9th Sept 1991 St. Georges Hall, Bradford

It was around this time that the setlist was expanded to include *Martha's Harbour*. *Flowers In Our Hair* also started making more regular appearances.

The setlist now usually looked something like this :-

Intro / Strange Way / Share It With Me / Wild Hearted Woman / Touched By Jesus / In The Clouds / Martha's Harbour / Hide Child / The Mystery We Are / Road To Your Soul / Farewell Mr. Sorrow / The Dreamer / Rhythm Of Life / Are You Lonely / Every Angel / Flowers In Our Hair / It's All Too Much

11th Sept 1991 Aston Villa Leisure Centre, Birmingham

12th Sept 1991 Leisure Centre, Newport

14th Sept 1991 Town&Country Club, London

15th Sept 1991 Town&Country Club, London





Touched By Jesus Tour 1991
The Second Leg, November

The second leg of the tour saw keyboardist Davey Ray-Moore replaced by none other than the producer of *Touched By Jesus*, **Warne Livesey!** Whilst in retrospect the band felt that Warne's production was a little "glossy", the band all had worked very well with him, and his arrival on the tour reminded the band of the happy times spent recording the album. Julianne remembers that "[Warne] was credited [in the *Touched By Jesus* sleeve notes] for his splendid taste in capes because he did quite a bit of the keyboards on the album and we joked that he was a modern day **Rick Wakeman** [of the progressive rock group *Yes - Ed*] and one day made him wear an old curtain as a 'prog rock style cape'."

The setlist was revamped for the second leg, and now kicked off with *Shelter From The Rain*, and also included *What Kind Of Fool*, bringing the total of pre-*Touched By Jesus* songs included in the set to a grand total of eight.

Boldly, both the previous singles from *Touched By Jesus* - *Strange Way* and *Farewell Mr. Sorrow* - had been dropped, and of the eleven songs from *Touched By Jesus*, five - *Strange Way*, *Farewell Mr. Sorrow*, *Wishing The Hours Away*, *The Mystery We Are* and *Ravens* - were not being performed, meaning that *Ravens* has the distinction of being the only song from *Touched By Jesus* that was never performed on the accompanying tour : in fact it remains unplayed to this day. None of the B-sides from the singles of the period were performed on the tour, either. "Just the way it worked out," says Julianne now. "I don't think they lent themselves very well to a live rendition."

Metropolis Music Present

ALL ABOUT EVE

HANLEY VICTORIA HALL
 Thursday 7th November 7.30pm
 Tickets: £3.00/£2.50 (incl. mail agents)

NEWCASTLE CITY HALL
 Friday 8th November 7.30pm
 Tickets: £3.00/£2.50 (incl. mail agents)

PRESTON GUILDHALL
 Saturday 9th November 7.30pm
 Tickets: £3.00/£2.50 (incl. mail agents)

NOTTINGHAM ROCK CITY
 Monday 11th November 8.00pm
 Tickets: £3.00/£2.50 (incl. mail agents)

YORK BARBICAN CENTRE
 Tuesday 12th November 7.30pm
 Tickets: £3.00/£2.50 (incl. mail agents)

MANCHESTER ACADEMY
 Thursday 14th November 7.30pm
 Friday 15th November 7.30pm
 Tickets: £3.00/£2.50 (incl. mail agents)

NORWICH UNIVERSITY U.E.A.
 Thursday 14th November 7.30pm
 Tickets: £3.00/£2.50 (incl. mail agents)

SHEFFIELD OCTAGON CENTRE
 Saturday 16th November 7.30pm
 Tickets: £3.00/£2.50 (incl. mail agents)

EXETER UNIVERSITY
 Monday 18th November 7.30pm
 Tickets: £3.00/£2.50 (incl. mail agents)

READING UNIVERSITY
 Tuesday 19th November 7.30pm
 Tickets: £3.00/£2.50 (incl. mail agents)

POOLE ARTS CENTRE
 Thursday 21st November 7.30pm
 Tickets: £3.00/£2.50 (incl. mail agents)

BRIXTON ACADEMY
 Friday 22nd November 7.30pm
 Tickets: £3.00/£2.50 (incl. mail agents)

Metropolis Music Present

The Typical Second Leg Setlist :-

Intro / Shelter From The Rain / Wild Hearted Woman / In The Clouds / Touched By Jesus / Share It With Me / What Kind Of Fool / Road To Your Soul / Martha's Harbour / Hide Child / Every Angel / The Dreamer / Rhythm Of Life / Are You Lonely / Encore : Flowers In Our Hair / It's All Too Much

- 7th Nov 1991 Victoria Hall, Hanley
- 8th Nov 1991 City Hall, Newcastle
- 9th Nov 1991 Guildhall, Preston
- 11th Nov 1991 Rock City, Nottingham
- 12th Nov 1991 Barbican Centre, York
- 14th Nov 1991 The Academy, Manchester
- 15th Nov 1991 Norwich University UEA
- 16th Nov 1991 Sheffield Octagon Centre
- 18th Nov 1991 Exeter University
- 19th Nov 1991 Reading University
- 21st Nov 1991 Poole Arts Centre
- 22nd Nov 1991 Brixton Academy, London

Metropolis Music Present

ALL ABOUT EVE

BRIXTON ACADEMY
 Friday 22nd November
 Doors: 7.30pm Tickets: £9.00
 B.O. 071 326 1022
 Credit Card Hotline 071 267 9932,
 Stargreen 071 734 9932, Premier
 071 246 0771 Ticketmaster 071 579 4444
 LTD 071 439 3371, Albermarke 071 580 3141

ROUGH TRADE - NEALS YARD
 & TOWER Rd. RHYTHM RECORDS CANADIAN,
 a mail agents (subject to booking fee)

New Album
 "TOUCHED
 BY
 JESUS"
 Out Now



opposite : a promotional photo with the "RIP Goth" backdrop

Touched By Jesus

myfirsttime...

This issues celebration of 'Touched By Jesus' and the associated tour seems like as good an excuse as any to introduce the first in an occasional series of articles written by the **Ink & Second Sight** team and some of the fans - new and old - detailing the first time we saw the band in its natural environment : on stage! First up, we have Ink & Second Sight scribe, photographer, merch table regular, occasional lighting operator(!) and all round groovy bloke **Howard Crowe**, reminiscing about the first time he ever saw *All About Eve* on stage - on the *Touched By Jesus* tour...

14th September 1991
Town & Country Club, London

This was the first of two nights at this North London venue (since renamed **The Forum**) at the end of their Summer UK tour promoting the *Touched By Jesus* album with a new guitarist in tow. Also - and more importantly for me - it would be the first time I'd actually seen the Eves live.

A fan since being introduced to the debut album while at university in Cardiff, I somehow seemed to keep missing their live shows, instead spending my poor student grant on going to see bands like **Iron Maiden**, **Motorhead** and their ilk which made up the majority of my listening at the time. I must admit to a slight disappointment on first hearing the *Touched By Jesus* album, thinking it too poppy and not keen on the change of sound Marty brought with him. But nevertheless the chance to finally see them live was not to be missed.

Expectations were high, the anticipation building in the days

leading up to the gig and then I was in the queue (possibly even next to some of you, dear readers), camera securely stashed before being subjected to a surprisingly thorough search by security which made me wonder what kind of audience they were expecting. This wasn't going to be like a **Metallica** gig...was it?

Apparently **Levitation** were the support featuring **Bic Hayes** who was to go on to work with Julianne on the **Mice** project and later to form **Dark Star** but to be honest I can't remember a thing about them. I don't even know if they were already on or even if I'd missed them completely as I pushed my way near the front. Obviously made a big impression!

And so, what of the Eves? The memory is a little hazy ten years on. I remember buying a *Touched By Jesus* t-shirt which seemed to stretch from Large to XXXXL after one wash. I remember bouncing around and being pushed and shoved like it was a **Metallica** gig while trying to keep my camera pointed in the vague direction of the stage, which was a big surprise.

I remember that they opened with *Strange Way* which didn't seem to be greeted with the usual enthusiasm of an opening song - something that seemed to accompany all the new songs. Maybe people were still getting used to the new stuff. I'd hoped they would have played more old songs but while the Eves have never played particularly long gigs there was still a good selection - *Wild Hearted Woman*, *In The Clouds*, *Road To Your Soul*, *Every Angel*, *Flowers In Our Hair* and the ever present *Martha's Harbour*. As expected, these were greeted with more enthusiasm. I was just getting used to the fact I was actually seeing them when all too soon



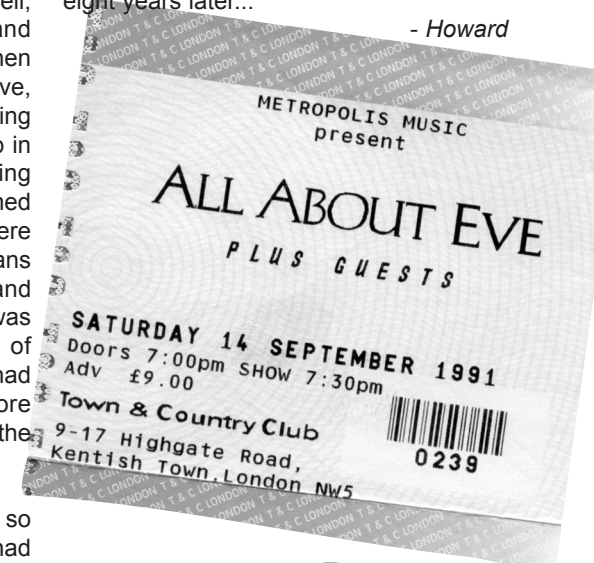
it was over and we staggered out into the London night to catch the train home.

So what did I think of my first time? Well, the musicianship was excellent and Julianne's voice was a revelation when finally heard in it's natural state - live, although she could have been singing anything at times I was so wrapped up in watching her. However my overriding memory is of a performance that seemed a little functional and flat - maybe there were still some nerves about how the fans would react to the new material and having Marty in the band - and that was mixed with a certain degree of disappointment that the bands image had changed and gone were the more elaborate stage set and clothes of the *Scarlet...* tour.

I did enjoy it, but maybe after waiting so long to see them the expectations I had could never actually be met - my fault, not

theirs. Little did I know it would be the one and only time I'd manage to get to see them until their wonderful return almost eight years later...

- Howard



julianne's diary

After exclusives from the diaries of Marty and Andy in previous issues of Ink & Second Sight, we now find ourselves delving into Julianne's private world. Be afraid....

Monday

Well what a load of silly nonsense this Goth thing is! Everyone knows I'm not Goth and I never have been - I don't know where people get these daft ideas from.

Anyway, time to lay out tomorrows clothes. A nice black top I think, I'll match that with a black skirt, black tights, black boots, black gloves, black earrings, black bangles and my black bag. Must remember to top up on nail varnish and hair dye - I think they've got Extra Black back in stock now.

As I was saying this Goth thing is ridiculous - I mean do I look like a Goth? The fools!

I asked Andy the other day if I looked like a Goth and he looked surprised and said "Yeah" which clearly shows I'm not a Goth cos as we all know bass players don't know anything about Goth.

PS. What does Andy know about anything, stupid bass player calling me Goth - ha!

Tuesday

Everyone knows I'm very good at handling the business affairs of All About Eve. Marty admitted to me last week that if it wasn't for my business sense (or "meddling" as he calls it) that our financial situation would be a lot different.

He reckons that we would have earned a paltry £500,000 last year but with my help I was able to round it up to a very tidy £2.50.

Anyway Marty was making his usual mess of things while negotiating our fee for the electric dates. The hopeless fop had only got us eighty grand in cash up front and free beer every night. Lucky I was there to help out!

I struck a secret deal with the promoter and now we're getting three boxes of dandelions AND a years supply of dental floss instead. I mean, Marty, (the big fophead) what would he do without me to protect him!

When Marty found out he was literally sobbing with emotion and Andy had to take him downstairs to calm down.

Many are so grateful you know!

Wednesday

Today I unveiled my grand plan for a new direction for All About Eve! The lads are worried, a bit scared of my brave new world and concerned I've been influenced by my love of dodgy pop songs - as if!

"That's by **The Nolans!**" Marty said of my stunning album opener *I'm In The Mood For Goth Dancing*. The big fop brain - he just doesn't get it!

I hit him around the head with a Tizer bottle for a while and he now concedes that *I'm In The Mood For Goth Dancing* is nothing to do with The Nolans.

The new album is still in development but I've sorted out a few tracks already.

I'm In The Mood For Goth Dancing, Ziggy

Zig Ah, Kung Fu Fighting, The Birdie Song (I might change this to *The Birdie Hymn*).

Cracking, aye?

Thursday

"Now remember Julianne," says Marty, "people see you as a Spiritual Icon - the Queen of Fairyland Romance - we can't afford to blow the band's image!"

Yeah, yeah fairyland romance - I've gotta remember I'm a spiritual icon - no problem!

Anyway, I don't know why Marty worries!

For example, I was just on my way home from Tesco the other night (I fancied a six pack of Carling Black Label before the football) and I thought I may as well grab a bag of chips and some mushy peas.

I was just putting some vinegar on and in came some hardcore fans. "Bugger," I thought, "must remember I'm a spiritual icon."

I reacted calmly.

"Good chips these - just the job for the elves that live in my flat and the beer cans are just right for them to stand on....you see I'm dead spiritual and well into fairies and crystals and all that sort of stuff...."

The fans just stared open mouthed, which proves that my spiritual aura had mesmerised them.

While I had them in a trance I decided to make a break for it.

"Gotta go - my, er, karma is running out."

Wahey! Got away with it! Top new age banter from me, the band's image intact and chips still warm!

Friday

The lads are *still* grumbling about my glorious new vision for the band - something about "completely ruining our career" they said and Andy thought that *Kung Fu Fighting* had been done before which is obviously rubbish.

Now back to the lyrics...

I'm in the mood for Goth dancing - Goth romancing
Ooooh I'm wearing lots of black tonight
I'm in the mood
I'm in the mood
Let's goth
C'mon let's goth
Let's paint our fingernails black
And twirl our hands in an arty way
Let's goth

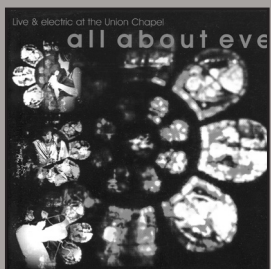
Sigh - it's a triumph - a triumph I tell you!

What do bass players know about Kung Fu anyway - nothing, that's what!

What will it be next - a fake diary in that damn magazine I expect.



Monday's Child?



all about eve : live and electric at the union chapel
jamtart AAEVP4, released 4th october 2001

tracklist :

lady moonlight / freeze / wishing the hours away / martha's harbour / wild hearted woman / in the clouds / miss world / are you lonely / interval / december / forever / more than the blues / you bring your love to me / shelter from the rain / what kind of fool / outshine the sun
extra tracks on limited edition bonus cd : scarlet / never promise (anyone forever) / farewell mr sorrow

A concert etched firmly in the conscience of those in attendance, All About Eve's debut performance at the Union Chapel (9th December 2000) finally reaches us in the form of this welcome addition to the band's ever-expanding live canon. The crowning glory to an extensive year of touring with an acoustic set, *Live And Electric At The Union Chapel* captures the band expanded to a five-piece; their sound, fuller in consequence, suitably fortified to embellish London's winter evening air.

Seemingly made for each other, the majesty of the chapel's imposing interior and the poise and purity of All About Eve's music paid each other an unerring compliment. Here was a cherished band, placed before us in a seat of worship. And with this CD's artwork reminding us how completely this union took place, with its depiction of band members and architecture blending as one, if we close our eyes we are guided back within the stained glass and gothic arches of the auditorium. Rather than take each song aside on its own, it seems appropriate not to spoil the seamless framing of mood this collection of classic songs creates, to treat the album not as a collection of songs, but as a ghostly dream, more than the sum of its parts...

The forlorn refrain of *Lady Moonlight*, an opening song of unapologetic beauty transformed by forsaken piano and mating call guitar, sees Julianne at her most reflective; her voice, breath and chord in equal measures, expounding like a wounded crystal.

We are ushered into *Freeze* before we have barely caught breath. Despite a lift in the pace, this is still a contemplative All About Eve, delivering a song of almost painful assurance and insight.

The mood is sustained by the elegance of *Wishing The Hours Away*, an epic daydream painted in musical terms. A faithful reproduction of *Martha's Harbour* follows, and demands our undivided attention. Precious moments are lost forever if we fail to attend every second of its fragile symmetry.

Wild Hearted Woman and *In The Clouds*, a waltz to the flights of fancy in us all, still seem to define the existence of All About Eve. Weathered by neither time nor trends, these are songs that remind us why we began listening in the first place. Deservedly included in the set, **Mice's** classic *Miss World* just falls short of the striking sense of loss that so defines the original, while the despondent air and

intimacy of *Are You Lonely* are thankfully maintained in its transition to the live set.

The highlight of the disc, however, is the curiously restrained version of the festive lament, *December*, now an exercise in subtlety. Without the accompaniment over which she would normally have to rise, Julianne's delivery, laid bare for us to hear every nuance in her longing, is nothing short of exquisite.

The mood lightens with the cultivated, seasoned hope of Marty's own *Forever*, and the defiant optimism of *More Than The Blues*, only to return to more wistful motifs via Marty's absolutely stunning *You Bring Your Love To Me*, a piece sustained by a familiarity with emotional burden, evident even during its instrumental passages.

The alluring instrumentation of *Shelter From The Rain*, and the stately regret of *What Kind Of Fool* lead us into the fermenting core of *Outshine The Sun*, a song of such effortless magnificence that its sheer gravity is enough to draw us in. It provides the disc an effective closure.

A limited edition version offers a second disc of some lighter moments in the shape of *Scarlet*, *Never Promise (Anyone Forever)*, and *Farewell Mr. Sorrow*, though we miss out on *Share It With Me* and the finale of *Every Angel* due to technical problems.

Leaving aside the re-organising of the set list and the necessity of some minor editing, this is a hugely effective capture of a thoroughly memorable night, showcasing All About Eve on triumphant, mesmerising form in a stunningly beautiful setting. It really doesn't get much better than this.

- Chris Owen

Live And Electric At The Union Chapel was released on 4th October, with the first copies going on sale that night at the gig at Sheffield's The Boardwalk. Initially only available at gigs and via Candytree www.allabouteve.net, copies have since been made available via other websites and more traditional outlets - HMV in London's Oxford Street had the CD in stock by mid November.

How limited is the "limited edition" version? The UK pressing run for the 2CD version was 2,500 copies. Of those 1,300 came direct to the band for sale at gigs and via Candytree and the rest have been distributed to other retailers. Some of the 2CD copies sent out to shops mistakenly have grey inner trays rather than clear plastic ones and it's not obvious from the packaging that they really are double CDs.

What happened to *Every Angel*? And, for that matter, *Share It With Me* - although not as many people ask about that one. These were the last two songs played on the night, and neither have made it onto the CD. The reason for the omission is simple; technical problems on the night meant that these songs weren't actually recorded.





jules et jim : subtitles EP
jamtart AAEVP2, released 8 August 2001

tracklist :

if life were a movie / what are the chances? / i only have eyes for you / it's a beautiful world / sylvia / queen kerosene

This, the second release from **Jules et Jim**, sees the duo take their music further down a road travelled perhaps by few that would count themselves All About Eve fans. Both Julianne and **Jean-Marc Lederman** have always warned against thinking this was anything like something Julianne has done before. So where has this come from? What are they thinking of? And, as the song goes, *do we really like it?*

A good place to start is where the two first met and worked together when they both appeared in several line-ups along with the Aston twins in **Gene Loves Jezebel**. Julianne interviewed the band for **Zig Zag** in early 1982 after seeing them play in London and subsequently joined the band soon after. Julianne remembers, "After I interviewed them, **Jay [Aston]** took me for egg and chips at a café and asked me if I could play bass. I couldn't. He said that didn't matter because they liked me ... and I was *IN!*"

That summer Jean-Marc joined the band on keyboards and although the language barrier meant he didn't get on well with everyone in the band he struck up a good relationship with Julianne which has since spawned Jules et Jim.

"**Mike [Aston]** was very casual," recalls Jean-Marc, "and he never came across to me as minding too much about where the music should go and how, as long as he was on the ride. He was easy going. **Steve [Radmall]** was silent, so was **James [Chater]** and I don't think we exchanged more than three phrases together - but I can understand this, as my English was very bad. Julianne was... Julianne!"

Late 1982 saw the departure of both Julianne and Jean-Marc, both for the same reason - the battling twins. Jean-Marc comments, "I was growing frustrated with the arguments between Jay and Mike and when they decided to bring in some guy to do the guitar I just didn't want to stay around anymore and Julianne and I left."

Julianne was persuaded to rejoin but subsequently left again soon after for the same reasons. "I always felt that the relationship between Mike and Jay was an atom bomb waiting for one of them to press the button on," she says now. "I always thought it would implode. Too much talent in one band at one point. Too much intensity."

Julianne and Jean-Marc remained in touch throughout the 80s and the rise and fall of All About Eve. Jean-Marc was the first person Julianne called when the Eves were signed, and to this day he has a number of early demo tapes recorded by the Eves.

Some time after the Eves had disbanded, Jean-Marc approached Julianne to see if she was interested in collaborating on something quite different to anything she'd done before. Julianne was keen, and the two started exchanging tapes between Brussels and London, containing loops and minimalist song sketches. "We'd been swapping tapes for quite a while and just took the opportunity to meet up, drink tea, discuss the songs, and, he showed me how to use my ancient Akai sampler," recalls Julianne. "Jules et Jim is something completely unrelated to anything I'd done before. It's just another avenue, another interesting thing to do."

The tracks on *Subtitles* are all based around sounds you hear but can't describe: a bass in the wrong place, a tune that's only hummed but draws sine waves across your brain, melodies that will haunt you all week bubbling up out of nowhere.

The first track, *If Life Were A Movie*, is a wistful, yearning song about the desire to control our lives with the benefit of hindsight, and the big 'If Only...' factor. Fast-forwarding to the bits we love, and rewinding to replay the scenes we regret. The track has a bongo-like, beat driven backing, which underpins Julianne's trademark multi-layered vocals on the chorus.

What Are The Chances? has to be one of the coolest tracks on the album - perhaps the coolest I've ever heard. Now I don't mean 80s hip-cool. I mean deep ocean

blue cool; the mist that pours from your fridge-freezer cool; the water running down a chilled glass in the summer cool. Literal *cool*. With loops originally intended for a cover of **Tom Jones'** immortal *It's Not Unusual*, this track is sublime.

I Only Have Eyes For You is a cover of the song written in 1934 by **Warren** and **Dubin**. Picking up the pace again - well, as much as Jules et Jim ever do in their own laid back fashion - this track instantly puts a smile on your face. Any remnants of Julianne's Goth following left over from the *Ultraviolet* massacre of 1992 will be well and truly withered here!

After a dark and mysterious introduction *It's A Beautiful World* gently picks up pace to become an excellent example of how Julianne's crystal clear vocals intertwine so well with Jean-Marc's loops and cool beats into the Jules et Jim sound. This track is dare I say it... commercial? It's something that could be popular in today's charts - given the right airtime and some promotion, this is a hit pop-pickers! The subsequent *Sylvia*, however, is a complete change of mood - straight from a French black and white film soundtrack! A piano, a smoky Parisian café... I really love this track.

The closing *Queen Kerosene* is a psychopathic track, with a Jekyll and Hyde persona. It begins smooth and quiet at first, then when you're not looking it turns into a frenzied 60s-style wig-out only to return just as quickly back to the calming, almost drug enhanced, nimbus and eiderdowns. I definitely preferred the pop personality here - I can just imagine a video for this song, with Julianne doing some sort of a shimmy to it in some psychedelic sixties dress and beehive wig. Now that would be great MTV!

- Matt Denyer



julianne regan & mice : new & improved
jamtart AAEVP3, released 8 August 2001

tracklist :

dear sir / miss world / star as bright as you are / trumpet song / the milkman (full cream version) / mat's prozac / blue sonic boy / bang bang / battersea / messed up / star / tiny window / pyjamadrama / martian man / unborn angel / dumb girl / a dark place / hit or miss / julie christie

Jamtart have released a track-intense re-issue of the **Mice** album *Because I Can* (BiC) under the new title *New & Improved* (N&I). BiC was originally released on **Permanent Records** in 1996, but is now deleted due to the labels demise shortly after. (Initial copies of the album also included a bonus disc of BBC Radio 1 sessions, sourced from **Mark Radcliff's** radio show of 3 June 1996). The album is usually overlooked due to the woeful lack of mainstream promotion it received at the time of its release combined with its later lack of availability. *Miss World* has been regularly included in the Eves acoustic shows and has rekindled interest in the album. *Pyjamadrama* was also covered at the Ryder/Regan gig at Banbury Mill.

Thankfully, N&I isn't a case of "re-issue re-package" which many record labels are now resorting to in order to separate the discerning fan from their hard-earned. Julianne has been fully involved with this album (the compilation and artwork is all her work) so it has the 'full backing of the artist in question', a welcome rarity in the world of All About Eve compilations - although to label it merely 'a compilation' would be doing it an injustice.

So what is 'New And Improved' about this release and why should you go and get yourself a copy?

Look And Feel

The CD art has been reworked, a slightly different photograph adorns the cover - which now includes 'added humour' (similar in style to the original single releases). The likening of each track to the contents of a chocolate box which appeared on the reverse of BiC has been replaced in favour of a more conventional track listing and photos from the small UK tour Mice embarked upon.

The N&I booklet now includes full lyrics and supplementary live shots, at the expense of the original shots of Julianne. Minor gripes are that the lyrics look a little bit cluttered and the track by track musician credits which appeared on BiC have disappeared. But how much can you fit in a CD booklet? The reworked packaging looks better than the original, which I thought looked cold and from the outside resembled a soulless purse-snatching dance album.

The CD clocks in at just under 74 minutes, and includes the original BiC album with one exception - the original version of *The Milkman* has been replaced in favour of the 'Full Cream Version' (previously only available on the Milkman single). The disc also boasts an extra version of *Star*, and 2 other tracks previously available only on the singles put out to support the original

album (*Pyjamadrama* and *Tiny Window*, from the *Dear Sir* single). Added to this there are the 5 home demo tracks tagged onto the end of the disc. So there's a whole treasure trove of material, a pot-purée of ideas, and more insight into what Julianne was about at the time.

Mice was a creative rebirth for Julianne - time had passed since All About Eve's demise, there was no longer the comfort/millstone of a recording contract and large record company advances and plush studios were a thing of the past. All this percolates through into the music. A great chance to get rid of the trappings and confines which were 'All About Eve' and create something different and unexpected; and that's pretty much what we got.

The original album was a slightly uneasy mix of musical styles, the singles (*Mat's Prozac*, *The Milkman*, *Dear Sir*) paving its way all veered off in different directions. Taking notes from previous AAE albums wouldn't have led anybody to come up with BiC. Buzz-saw guitars, melodic pop, instrumentals and stripped down vocals, departures into 20s jazz and swing, traditional English music hall, and a sprinklings of 60s tinged French pop and 80s synth rock - a far cry from AAE.

The comparative bombast of late AAE is rarely heard, although all the former members of the final line-up are. Mark appears on all the original album tracks, Marty and Andy guest on a few as well.

BiC emerged when the hype over 'Brit Pop' was steadily building and it was in-vogue to strip the music back to basics, BiC reflects this on the guitar based tracks - tipping its hat to bands of the time such as **Elastica**, **Echobelly**, **Sleeper** and **Lush** along with references to 'Ziggy Stardust' period **Bowie**.

New & Improved Track by Track

The album has some real gems on it. *Dear Sir* starts the album, a light and breezy, sub-3-minute, typically English pop ditty to the 'unattainable crush'.

Miss World is a glitzy, acoustic fuelled tale of a quest for fame and fortune and ultimately failure. Continuing in a similar vein on the disadvantages of fame and fortune, is *Star*. Only different.

Star As Bright As You Are is exclusive to the N&I CD, and is a variation on *Star* [which did appear on BiC], but has been given a different treatment. *Star As Bright As You Are* has a trancy feel, driven by the bass line (reminiscent of the **Stone Roses** *I Wanna Be Adored*), lumbering and spacious, with high-impact spacey guitars. A hybrid of pill-fuelled Manchester beats and **Babylon Zoo**-esque guitar. The standard issue *Star* is more upbeat and abrasive. Its groove is more 90s-hip, boasting a middle-8 which could have been lifted directly from the first **Garbage** album.

Trumpet Song, well its got trumpets in and is pretty upbeat in a polite indie way. Quite a busy little track with plenty of guitar action embedded in there, rumours of Mice in the *Doctor Who* sound effects lab were completely unfounded.

The Milkman (Full Cream Version), is a slightly different, more driving version to what originally appeared on BiC, a bit of a guitar thrash, but completely overshadowed in that department by *Mat's Prozac*. The first single and a radical departure from the norm. A completely guitar drenched, effected, fuzz-filled racket with the added heresy of overdriven vocals. Pure punk-pop, brilliant.

Blue Sonic Boy, a bit of an epic for this album, a subtle blend of heavily distorted guitars, light acoustics, silky smooth vocals

and subliminal sound effects makes for quite an interesting listen, especially through headphones.

Bang Bang serves up a more restrained portion of fuzz-filled guitar fun, ideal for those less likely to be found jiving round the room with a tennis racket to *Mat's Prozac*.

Messed Up, a jaunty hybrid of 70s inspired, meat and potatoes glam-rock with the **Brighthouse and Rastrick Band** sitting in, just kidding. Annoyingly catchy. If you like the *Trumpet Song* this one should be just up your street.

Battersea, written when All About Eve still existed. Brit-pop inspired, stripped down with a lush orchestral backing. Some clever lyrics, reminiscent of some later AAE material. This track and *Miss World* are the closest AAE came to reforming (until 1999) with all the mark 2 members being on these 2 tracks.

The B-Sides and Demos

One criticism levelled at BiC, was that it sounded fragmentary and didn't seem to gel as a cohesive piece of work due to the wide range of styles presented on it.

There is quite a degree of diversity on the album: the fuelled *Mat's Prozac*, winsome *Blue Sonic Boy* and synthy *Martian Man* make strange bedfellows. Re-ordering the original album running order and the addition of demos and B-sides has given N&I a better balance. There's now a more gradual transition between BiC's perceived extremes, making it a much better listen.

Demos can encompass all manner of evils ranging from basic working records recorded on a cheap walkman to great quality studio tracks. Those demos included here are described as "home demo's" and are well recorded. They have a similar sound to the rest of the album, fitting in well, without appearing as an afterthought.

Tiny Window has the feel of *Dear Sir* in vocal delivery, some characteristic Julianne harmonies and an interesting brass accompaniment giving it that 'typically English' feel. *Pyjamadrama* is a piano workout, reminiscent of the 1920s jazz/swing/boogie lounge scene in prohibition-era America - a 'little black dress and feather boa' number (darling) conjuring up images of Alan Parkers *Bugsy Malone* film every time I hear it.

Martian Man originally appeared on the *The Milkman* single and is a cover of the **Lynsey de Paul** song. This keyboard heavy rendition is a big departure from the original (I asked my mum), and is reminiscent of the early 80s synth bands, I love the moog sounding synths, a real achievement considering it was recorded on a shoestring budget using simple equipment. Buy it for this track alone. A real gem.

Unborn Angel, simple, minimalist with a high jangle factor. What **The Primitives** might have sounded like if they went acoustic.

Dumb Girl is another acoustic based track but beefed up by layers of what sounds to be backwards electric guitar tracks.

A Dark Place, dreamy pop with helium tinged vocals and delay drenched guitars, creating a hypnotic effect rather like listening to a psychedelic music box (or **Strawberry Switchblade**).

Hit or Miss, Miss Regan at the piano, has a similar ambience to *Julie Christie*. Vocally, this is the closest it comes to being classic first album AAE. Planted firmly in easy listening territory early on, but builds to a really atmospheric close which is almost **Beatles**-esque, with a hint of **Tori [Amos]**.

Using the instrumental *Julie Christie* to close the album does it a bit of an injustice. Credited solely to Julianne it bears some inspired piano and orchestral arrangements which wouldn't be out of place on a classic 60s film score. Last but not least.

- Wayne Ellis

Touched By Jesus Revisited

Part Three : Have You Ever Wondered

You've heard some of the songs played live recently, you've heard the story of how the album was made, and you may even have a copy of the long-deleted album itself which you've played to death since it was released... But have you ever wondered if there was more to some of the songs than is at first apparent? Have you ever wondered what the band had in mind when they wrote the songs, or had a wild theory about what the likes of 'Touched By Jesus', 'Hide Child' or 'Ravens' were actually about?

Well, wonder no more! In addition to taking time out to discuss the making of 'Touched By Jesus' and the accompanying tour, the band have also very kindly talked to us at **Ink & Second Sight** about the songs on 'Touched By Jesus' - and, if that wasn't enough, about all the B-sides on the accompanying singles too! We've also indicated which songs have been played live, and when - and whether it was an acoustic or electric version!

Strange Way  1991  1999  2000  2001

Strange Way was the first song written by the reconstituted band following Marty's arrival, a clear indication - as far as Julianne is concerned - that the new line-up were "on the ball from the start." Julianne's lyric found its roots in her disintegrating relationship with ex-All About Eve guitarist **Tim Bricheno**. Looking back, does she regret such frank words being preserved for posterity?

"I think that as a lyricist you sometimes need to write fiction and sometimes you need to write fact and sometimes it is a mix of the two. [*Strange Way* and *Farewell Mr Sorrow*] are based on reality, obviously, on the break up of a relationship. At the time, I couldn't help but write these words. It had to be a catharsis. I had to spit some bile. I think that if I were in the same boat now I might choose not to air so much dirty laundry in public, but, at the time, it felt great. So, I sing these songs now as a memory with no sense of hurt whatsoever. Those nerve endings are dead. Relationships that are not meant to be do tend to end painfully. It just wasn't meant to be."

Farewell Mr Sorrow  1991  2000  2000  2001

The lead single taken from the album covers similar lyrical ground to *Strange Way*, with some even more direct lyrical references to its subject - in particular, the line '...I'm sure I lied when I promised you / That I would never sing along to anything but for the strings of your guitar.' Both *Strange Way* and this track, are, however, very upbeat and positive songs for the protagonist, especially the last lines of the chorus in each song: "It's going



to take something more than you / To break a spirit like mine” in *Strange Way*, and “Well, farewell Mr Sorrow / Tomorrow is my own” in this song.

Wishing The Hours Away



This song has been described by Julianne in interviews as a “paean to sensuality.” Reflecting on this, Julianne adds, “I think that it’s often hard to make time to even realise that something is missing [in life]. You wake up, go to work, come home, and spend the evening brain dead in front of the TV because you have no energy or desire to do anything else. It’s all such a rush and a grind. The world would be a happier and more chilled place if we all had time to breathe and to sometimes live at the pace of, and within the atmosphere of, this song.”

The song is also notable for the appearance of legendary **Pink Floyd** guitarist **David Gilmour**, who plays on the song. The whole band remains in awe of Gilmour and remember working with him fondly. Julianne says, “At the time, it was a dream come true for me. As time goes on you tend to take things like this for granted and then you hear the song again after years of not, and think ‘Jesus! That’s Dave Gilmour of Pink Floyd on my record!!!’ I also love the fact that he had nothing at all to gain by playing on our record. He just simply fancied doing it. And I’d had the nerve to ask him.”

Wishing The Hours Away was only performed once on the *Touched By Jesus* tour, the band believing that it wouldn’t fit well into the set, and that it would be one ‘mid-paced’ song too many. However, it has appeared in both acoustic and electric form at various shows since the Eves started touring as a three-piece in early 2000. Unusually, part of the lyric has been altered to make the song easier for Julianne to sing - each chorus being removed and replaced with a single phrase - ‘I’m wishing the hours away’, the first phrase of which is sung in a lower register than the original chorus was. “It’s simply too high for me to sing,” says Julianne, somewhat modestly. “As I have ‘matured’ my voice has got deeper. Not to any scary transsexual degree, but, just enough for us to have to lower the tunings of some of the songs when we play live. *Wishing...* is based around an odd open tuning - I think! - and so it’s too complicated and messy to change the key to a lower one.”

On or off record, though, the song remains a firm favourite of the band, and of Julianne’s in particular. “My favourite song on *Touched By Jesus* is, without a doubt, *Wishing The Hours Away*. I really love this song so much. I love its slow-burning sparkle. I love the middle instrumental, where Marty’s and Dave Gilmour’s guitars melt and glide into one another. I’m also very fond of the lyric, as it reminds me of a balmy night in Linz, Germany, when me and a dear friend watched the mayflies dying in their mad kamikaze love-fest.”

Touched By Jesus



The album’s title track is an uplifting song, sung to berate it’s subject’s overt negativity. And who is the subject? “I wrote *Touched By Jesus* about a new A & R bloke who had taken us on around that time, named **Russ Conway**,” remembers Julianne. “He had a

bad attitude and an even worse denim jacket. We hated him. We used to fantasise about how we could kill him! We all wrote hate poetry about him! I absolutely despised him. He knew nothing about what we were trying to do.” However, whilst the song may have been written about Conway, it is not aimed solely at him. “It really is not about one person alone, but the ‘type’. We felt really inspired while writing and recording this album and I was constantly annoyed and hassled by noses being poked in where they were seriously unwanted. I truly hate some of the utter tossers that we have had to endure over the years. Life is far too short to waste breath on them though.”

This track also features another guest appearance : this time from vocalist **Linda Hayes**, who supplies what is described in the album credits as “stratospheric preaching.” “I can’t really remember how we got her,” frowns Julianne. “She’s a session singer, and maybe just one of the engineers or someone knew of her. Coincidentally, she did a talkover on a **Nik Kershaw** album [Mark had been in Nik Kershaw’s band before joining the Eves]. I did the original talkover on the demo, and I will never know why I did it in that drawling American accent - perhaps a blandish Midland one was never going to be taken seriously! - but then when it came to the real thing I was obviously never going to fake it so we had to get Linda in. She sounds too cool to be true.”

The Dreamer



The Dreamer was the first track to be written for the album - in fact it was probably the first song to be written after the departure of previous guitarist Tim Bricheno. But : who is the titular Dreamer?

“He was a mixture of people like **Baudelaire** and all those arty dead guys I was into at the time,” remembers Julianne. “I think that in reflection it is about anyone of that nature. The ‘dreamers’ can become pains in the arse too though. You know, those people that are just a little bit ‘too’ precious about everything and who might need an occasional reality check... So I am not in love with the Dreamer(s) anymore. I give them a wider berth than I might have once done.”

Another thing about this song that has occasionally led to furrowed brows is the line ‘And the butterflies all lost their wheels,’ which seems to be a response to the song *Butterfly On A Wheel* by **The Mission** - a song which ostensibly concerns Julianne’s relationship with Mission guitarist/keyboardist, **Simon Hinkler**. So was it a casual reference, or a deliberate response? “Hmmm, yes, it was. But *The Dreamer* is nothing at all to do with anyone at all even remotely linked to The Mission - I promise!!!”

Share It With Me



This song, which was a bonus cut on the CD and cassette editions of *Touched By Jesus* and not included on the vinyl release, concerns a young woman by the name of Madeleine - perhaps a relative of Emily, as seen in the song *Like Emily* on the first

All About Eve album - who revels in living life to the full and getting what she wants : perhaps not entirely unlike All About Eve's vocalist?

"Oh yes indeed!" admits Julianne. "Multi-faceted, multiphrenic... Remember the film *The Three Faces of Eve*? A film about someone with just so many personalities? I used to have loads of them and now I don't. Success on a plate for me. These days, there is much more of Maddy in me than Emily. Emily is my sappy kid sister. Madeleine just goes for it more. She is selfish - sometimes, when really pushed into a corner - and crazy : sometimes, but not as often as she used to be. And when she gets drunk...? She always remembers to take Alka Seltzer prior to retiring!"

Rhythm Of Life 1991 2001

Another band favourite, *Rhythm Of Life* is a story of an abandoned lover in the aftermath of the collapse of her relationship. A moody, melancholy piece, featuring one of the most emotional lyrics and vocal performances on the album, it remains one of Julianne's favourites. "*Rhythm Of Life* is another treasured song for me. I think this encapsulated the essence of the sum of me, Marty, Andy and Mark at that time. It's one of my absolute favourite Marty solos."

The Mystery We Are 1991 2000 2001

This song has the unusual distinction of once being described as a band members' least favourite All About Eve song! In an internet poll conducted in 1999, Julianne described *The Mystery We Are* as one of her least favourite Eves songs : which made it's subsequent appearance at some of the acoustic shows of the last two years all the more surprising!

Lyricaly, the song is a reflection on the nature of an especially magical relationship, the protagonist wondering what makes it tick, but also stating that she's opposed to finding out exactly why it works so well : the mystery of the relationship is part of what makes it so exciting. Hence the central line, "*Please don't reveal who we are / Can we wonder at the mystery so far?*"

Hide Child 1991

A slow-burning, eerie piece, *Hide Child* was somewhat of a stylistic departure for the Eves, although it's very much in the mould of past mini-epics like *In The Meadow* and *Shelter From The Rain* in structure, but not in sound. From the uneasy opening and a swooping vocal from Julianne, the song explodes into life halfway through to unleash one of Marty's best solos, before returning to the shadows - just like the protagonist in the lyric, who hides in the darkness whilst longing for contact.

Unusually - and so far uniquely - for an All About Eve song, Julianne didn't write the lyrics for *Hide Child*. "*Hide Child* was written as part of the prolific pre-*Touched By Jesus* demo sessions," Julianne remembers, "which **Phonogram** made us do in a proper studio, and so we were really making master recordings but then, not *really*, so it was all a big mess! There was so much stuff that I just couldn't keep up with delivering lyrics on time - like, overnight! So Marty came up with [these lyrics]. I was glad of the breather!"

Ravens

This Gothic (as opposed to 'Goth!') sounding song appears to draw some inspiration from **Edgar Allen Poe**'s poem, *The Raven*, although rather than the ghostly presences and supernatural behaviour inherent in that story, *Ravens* concerns a more private battle : one between good and evil, waged inside the protagonists own head.

"Yes, [it was] all in my head," winces Julianne. "You *really* would not have wanted to see what was in the cellar at that time! I truly thank medical science for all it has since done for me. Those words are really some of the most heartfelt I have ever written. They still scare me a bit. I think that song is like an even more deranged version of *Cornflake Girl* by **Tori Amos**..."

The things "behind the straining door" are the darker thoughts within us all : *Ravens* is an acknowledgement of that. So is this a song of acceptance? That we all share this darker side, and that rather than lock it away, it's best to acknowledge these thoughts and feelings, whilst at the same time knowing them for what they are so they are not acted upon? Julianne feels that this "depends on your state of mind at the time. Sometimes, it would be mental health *suicide* to go down to the cellar. Sometimes when you feel up to it, you can go down there with a big bucket of bleach and a really hard broom - or a Dyson [hoover]! - and sort the whole thing out."

Are You Lonely 1991 1999 2000 2000 2001 2001

A breathtakingly beautiful and reflective song, *Are You Lonely* was penned by Julianne for her dad - "although I don't think I've ever told him that. Yes, it's for Dad."

However, *Are You Lonely* could have been a very different song indeed. Julianne remembers that "the original version is a really upbeat thing with 'Western' sounding guitar almost. It was **Warne [Livesey]**'s idea to slow the whole thing right down, make it an acoustic guitar based song and to let it breathe. Although I liked the original version, this change made it a magical song. Almost unbearable in its atmosphere of melancholy. And then the string arrangement came along to kill us all..." Warne's idea for the re-arrangement of this song, and his work with the orchestra that completed it, earned him a writing credit for the song - a rarity on an All About Eve album.

Elizabeth Of Glass B-Side of *Farewell Mr. Sorrow*

Elizabeth Of Glass was a happy accident : a feast of interweaving guitar, this experimental track features no vocals beside Julianne's spectral presence in the background, instead using soundbites recorded from snatches of randomly selected radio broadcasts. These soundbites, recalls Julianne, were "totally live, the first things we put onto tape. Random. No plans. Luck!" The song's enigmatic title was another happy accident : "In the soundbites we used, it sounds as though that is what is said [during some of the soundbite dialogue]. It just captured our collective imagination."

All The Rings Round Saturn B-side of *Farewell Mr. Sorrow*

All The Rings Round Saturn is, musically, very much a Marty Willson-Piper composition, all chiming chords and jangly rhythm guitar. Lyrically, this is a simple but hugely enthusiastic and defiant love song : the subject of the song is pledging her eternal love for her partner, who accepts her despite all her self-perceived faults. She is stating her feeling that - even if the stars fell from the sky and pledged their love for her - she would demonstrate her unwavering loyalty by sending them packing, content with her choice of partner.

Almost ideally suited to live performance, it's a shame that this song never received live airings and therefore a wider audience.

Silver Song B-side of *Farewell Mr. Sorrow*

The only non-original song to come out of the *Touched By Jesus* sessions, this is a cover of the song of the same name by 60s acid-folk rockers **Mellow Candle**, the original version appearing on their album *Swaddling Songs*. It was Julianne's idea to try a cover version of this song, after falling in love with the band's material.

"Someone sent me some cassettes of them and other bands of the same genre a long time ago. I really loved it and it just seemed like a good idea to bring one of their great songs to a wider audience. Although this is definitely not my preferred listening these days, I think they were an amazing group for the time in which they existed. Our version is very close to the original. Karaoke with a touch of class really..."

Drawn To Earth B-side of *Strange Way*

Possibly the jewel in the crown of the collected B-side tracks recorded around this period, *Drawn To Earth* is a gorgeous ethereal ballad whose subject matter is reincarnation : the song starts with a soul floating in the ether (heaven?), which is then 'drawn to earth' to begin its life again in another body.

So, does Julianne believe in re-incarnation at all? "I want to. So I do." she says. "I don't care about the arguments for or against or the science or the intellectuals. I refuse to believe that I end when I die, and that those that I love end when they die. Even if I end up as a cluster of matter floating around the cosmos, I'll be pleased. Maybe I have a sad ego that can not face its own mortality. I just want to live forever and colonise other planets, be born again, hang around as a happy ghost... But, if death is death, then death is death. I might never know."

Part way through, the eerie balladry of the song is replaced by a more earthbound, energetic percussion loop that, with touches of piano, drives the track on towards its conclusion. So who was responsible for piecing the loop together? "Erm, we stole it from somewhere and I can not reveal its source!"

The sounds at the end of the song are meant to represent the sounds of the womb : showing that the journeying soul has returned to its new home. These sounds may have more significance than just another library effect as well. "It might be a special effect," Julianne ponders, "or perhaps it is the sound of my nephew's heartbeat when he was womb-bound? I think I will have to ask Mark next time I see him. You'd think I'd remember something that monumental!"

Nothing Without You B-side of *Strange Way*

Akin in many ways to *All The Rings Round Saturn*, this is lyrically, however, a much less positive song, with the protagonist this time separated from her lover, bemoaning the fact that without him around, she is 'nothing', and life is dull.

Musically, this is an especially spirited number, built on a busy, shuffling drum rhythm laid down by Mark Price, possessing a real 'Madchester' **Stone Roses**-style vibe. Marty's anthemic guitar, and one of Andy's busiest bass lines serve to provide further go-faster stripes. The pace slows for the verses before hurtling headlong into the distance for the bridges and the chorus. The middle eight slows things right down before increasing the tension still further. It also contains a cheeky false ending, with the silence at the end of the track broken after several seconds with a final plaintive chord from Marty.

Light As A Feather B-side of *Strange Way*

Light As A Feather seems to be concerned with the nocturnal activities of a playful ghost - a "vision of white in an antique gown", who, as with most ghosts, is insubstantial ("*Light as a feather*") and eerily luminous ("*Bright as the moon*"). Despite being long since buried, she remains cheerfully happy with her lot ("*So I sing through the cobblestones / Though I am underneath.*")

Possibly the rockiest thing to come out of the *Touched By Jesus* sessions, the song



opens with huge, monolithic rock guitar and pounding drums before settling into the quiet verses, which build suddenly into towering choruses with huge power chords. The mood this time is one of intense determination, and Mark's pounding drums and an epic *Ride Of The Valkyries*-style rolling bassline from Andy are the perfect foil for Marty to deliver one of his heaviest Eves performances. A rip-roaring Marty solo, one of his fastest, breaks out after a spacey mid-section, before the huge chorus returns.

Frida Of Blood And Gold B-side of *The Dreamer* / Regan / Willson-Piper)

Another of the highlights of the tracks that weren't used on *Touched By Jesus* is this delicate, beautiful song. But who is Frida?

"It's about the artist **Frida Kahlo**," Julianne reveals. "She was in an accident in a tram and was speared by a bit of metal. At the time, she was carrying some kind of gold leaf or gold glitter effect for use in her painting and this was scattered all over her at the time of the impact. She painted a lot of pictures about her subsequent disability and how her spine was in bits."

In one of those rare instances of synchronicity that crop up so often where All About Eve are involved, Frida Kahlo's life is under more scrutiny than ever before : she is the subject of a forthcoming feature film, entitled simply *Frida*, starring actress **Salma Hayek** as the ill-starred artist. Those of you with internet access can find out more at www.FridaMovie.com.

Based around an eerie repeating guitar figure and eerie, gliding string sounds, this song is highly atmospheric. Julianne's drawn-out, breathy vocal is the focus, but the ending features some wonderful extended soloing by Marty. This song also remains one of Julianne's favourites from this period. "I am a big fan of *Frida of Blood and Gold*, personally."

Road To Damascus B-side of *The Dreamer*

Road To Damascus is a simple piece based around Marty's delicate acoustic guitar. The song is lent added poignancy by the inclusion of more snippets of radio broadcasts, this time all concerned with the release of political hostage **John McCarthy**, who was taken hostage by the Lebanese, and was eventually released after a national outcry : albeit not before receiving some brutal physical and mental torture at the hands of his captors.

Again, however, the inclusion of these snippets of news broadcasts were a happy accident. Julianne remembers, "Again, it was down to what was on the radio when we plugged it into the desk. It just happened to be at the time that John McCarthy was released!"

Strange Way (Demo Version) B-side of *The Dreamer*

This early version of *Strange Way*, recorded during those initial sessions at the King's Cross rehearsal studios, shows just how close to complete the song really was. The lyrics are slightly different, although all but a couple of lines are identical to the finished version. The laid-back mid section goes for a few bars longer, and the mid-section lyric is totally different. Marty's solo is almost completely absent, too, with only a few squalling notes appearing behind the rhythm guitar. The closing repetition of the opening guitar figure is also omitted.

The Dreamer (7" Remix) Single version of *The Dreamer*

After *Strange Way*'s relatively disappointing chart performance, *The Dreamer* received a makeover for its release as a single. So how different is it?

The remix keeps the bulk of the song as-is, but adds some effects and an effective - if superfluous - intro, built out of an Indian-esque drum loop and spacey synth, the drum loop bulking out the rhythm to achieve a more dancefloor-friendly effect. Andy's bass seems to have been brought further to the fore, whilst Marty's splendid psychedelic guitar part is much less up-front than on the original version.

The Dreamer (Extended Mix) B-side of *The Dreamer*

Essentially just a longer take on the 7" remix detailed above, this lasts for just over 6 minutes. The chief differences are that the introduction is longer, and there is a lengthier break at the bridge section, with added repetitions of the chorus.

The Dreamer (Nightmare Mix) B-side of *The Dreamer*

A bizarre re-imagining of *The Dreamer*, the so-called *Nightmare Mix* is basically the song played backwards, the lead vocal largely obscured or mixed out altogether. Instead, some spectral backing vocals from Julianne are raised in the mix, almost becoming a new lead vocal in the process. In the dying few seconds of the track, you can faintly hear Julianne singing the chorus in the conventional (i.e. not backwards!) manner in the left-hand channel. So whose idea was it?

"Whoever had drunk the most drink. Which could have been any of us!" laughs Julianne. "I just remember giving the idea my 100% enthusiastic support. It's just great when you play it really, really loud. It's like **The Chemical Brothers** without the money and the equipment!"

eveningsbytheharbour



a weekend in cornwall, 17th & 18th august 2001

Following last year's incredible show at The Acorn Theatre in Penzance, Cornwall, it was not a great surprise to hear that the Eves had booked another show at the venue for 2001: however, this time there was to be double the fun, as the band had booked not one but two nights at The Acorn. Billed as 'Summer Evenings By The Harbour 2001', the shows were always going to be one of the highlights of another busy touring year for the band. Some roving I&SS readers take us through the events of that magical weekend...

Leaving Gloucestershire with seemingly plenty of time to make the journey to Cornwall, three intrepid real ale drinking explorers, two of them hardened Eve's fans and the other a first timer, headed off for Penzance in search of, well, real ale and All About Eve. Oh, and a campsite!

The journey itself soon became an adventure as we hit mile upon mile of stationary traffic on the A30; first prize for the cause of this goes to Mr. Numerically Inept who managed not to read the height restriction sign and comprehensively wedged his lorry under a railway bridge. We were beginning to wonder if we would actually make it in time for the gig!

Nearly six hours later we hit Penzance, only to find the Tourist Information office had just shut and we had to find a campsite by guesswork. This involved a fleeting glance at the map, pointing the car at Newlyn and heading up the hill beyond, then slamming the anchors on when we shot past a dubious little "Camping" sign pointing up a very small side turning.

The camp site was 'interesting'. To say it was run down would be a little on the complementary side of things. Unfortunately we had no time to change our minds as we had to set up camp and get back to Penzance. That's not to mention that Mr. 'I'll Take Your Money And That's The Last You'll See Of Me' had come and fleeced us before we'd even managed to get out of the car! Not to worry, we thought, there was at least one other group of happy campers on the site with us, so it couldn't be *that* bad.

Back in Penzance just minutes later, we bumped into **Ink & Second Sight** scribe **John Lynch** (*Did he try and sell you anything? - Ed*) who informed us that we could be in for a bit of a treat as he had just been lucky enough to sit through the soundcheck and had an idea of what was to come. With our appetites for food and beer temporarily satisfied, and our musical appetites suitably whetted, we headed for the Acorn Theatre. And what luck! The bar served bottle conditioned real ale. No less than St. Austell's HSD!

Already the stage promised a little more than the usual 'acoustic' concerts we were used to, decked out with flowers, and a grand piano in a more prominent position than hidden somewhere in the corner. Not that it's really that easy to hide grand pianos in corners...

So when the band strolled out it was maybe not so much of a surprise to see Marty, Andy, and Julianne joined by Rik, who had taken parts of the performance at the Union Chapel to another level with his keyboard skills. Indeed we were not to be disappointed. An entertaining mix of songs, comedy, banter, lengthy guitar tuning, and Marty's strange historical facts ensued, complemented, as always, by Julianne's compelling vocals. Marty was in his element as this time he was allowed to play with the electric guitar as well!

With Rik supplying more of his exquisite piano accompaniments we were treated to another rendition of those wonderful arrangements of *Lady Moonlight* and *Shelter From The Rain* which had left us totally in awe back in December. Only this time there was the addition of *The Pearl Fishermen* just to keep us on our toes! These gigs just get better and better.

The post-concert Indian takeaway was sought out and taken back to the campsite, where we also tucked into several pints of "Eve's Ale", a special beer I had brewed for the weekend. The cobbled-together 'polythene bag in a cool box' had worked wonders in keeping it cool! Only four pints had been bottled; one for the brewery archives and the other three given to the band. The rest of it was for us to drink. What a shame!

Saturday morning dawned at about 12.00. It was cloudy. We were now the only people on the campsite and the dubious little "Camping" sign at the end of the very small side turning had now disappeared. Not to be put off by thoughts of horror movies we went and did some touristy things like visiting a mine, before retiring to the Blue Anchor in Helston, the home of "Spingo" Ales. These really do have to be tried to be believed! Before long, one of our party was succeeding in being chatted up by strange Cornish blokes, so we made a hasty retreat back to Penzance for the second installment of the "Summer Evenings by the Sea".

Last nights of any string of shows, however long or short, somehow have a habit of being a bit special. Normally though, the alcohol fuelled 'last night party' takes place after the final performance, not during it! Try telling this to our four upstanding musicians who had trays of beer delivered to the stage between virtually every song!

To pass the time during more lengthy guitar tuning sessions Julianne had brought along a camera which she used to take a snap of Rik at the grand piano, complete with flowers, apparently for **The Mission** archives! The mention of The Mission soon had Andy playing bass lines from *Wasteland* and *1969* while Marty performed an improvised Goth piss-take along the lines of "I'm so pale I just wanna die"!



rare performance of All About Eve doing covers of *Bohemian Rhapsody* and a couple of **Abba** numbers amongst others!

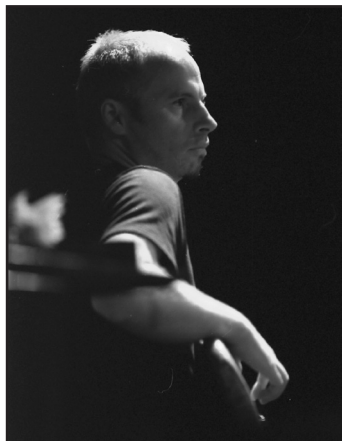
All too soon the time came where the band should be playing their final couple of songs and letting everyone go home. Lucky for us All About Eve have never been a bunch of people who play by the rules. "Lock the doors, don't let them out!" was the order from the stage. For a moment Julianne appeared to be a little concerned about people catching their buses but this was soon forgotten as she treated us to a delightful little improvisation entitled *Last Bus to Mousehole*, confirming earlier suspicions that she holds a strange fixation with the place (*perhaps understandable, given the name of her late 90s band! - Ed*). The band then launched into another one of their famously never-ending encores, involving Marty going ballistic on his electric guitar, before we were finally forced to say our goodbyes once again.

Here was a band that don't just play their set, take their money and run. Instead they clearly love playing together and playing for their fans, for as long as possible. They gave it everything, and didn't want it to end any more than the audience. And to think that but for a strange set of circumstances around November 1999 all this may never have happened...

- Lawrence Washington

After the interval Rik returned to the stage with a bottle of Glenlivet which they had just been presented with and proceeded to swig large quantities from the bottle before remembering that he had to drive back from the gig afterwards! More beer was delivered to the stage as further classic Eves songs were let loose on the appreciative audience.

Now it was Rik's turn to fill in the gaps while the boys fiddled with their instruments. An impressive repertoire of rock and pop tunes were given an airing on the piano before Julianne decided she wanted to join in as well, leading to what was perhaps quite a



Walking around Penzance the day before the gigs, we were filled with excitement at the prospect of two consecutive nights at the Acorn Theatre, and the sight of All About Eve posters around the town fuelled our adrenalin even further! The sun shone, and we were grateful our holiday had again been planned around the Eves gigs! (We know we're not the only ones...!)

- Scarlet
- More Than The Blues
- In The Clouds
- What Kind Of Fool
- Freeze*
- Lady Moonlight
- Forever
- Miss World
- Appletree Man

- Never Promise
- Martha's Harbour
- Will I Start To Bleed
- Wishing The Hours Away
- Wild Flowers
- You Bring Your Love To Me
- Are You Lonely
- Farewell Mr Sorrow
- Shelter From The Rain

- The Pearl Fishermen
- Share It With Me*
- Wild Hearted Woman*
- Every Angel

- * second night only

For once, being rained on in the queue was not a problem as it helped to get the doors open promptly. Once in and seated, we were in store for some great surprises...

Rik Carter made a guest appearance and we were treated to piano accompanied reworkings of: *Lady Moonlight* (featuring a FANTASTIC guitar solo by Marty on his

cream tremeloed Strat), *The Pearl Fishermen* (nice to hear that one again), *What Kind of Fool* (which sounded great, the piano intro fitted so well!), *Wishing The Hours Away* (a particular fave of ours, with Julianne's beautiful vocals, especially nice to hear since the song was so rarely seen at shows of late), *Wild Flowers* (or 'Wild Five' as Julianne sung....requesting that the levels be adjusted by **Phil [Brown, at the sound-desk]!**), and then - the oldie of the

evening! - *Annie's Song* by **John Denver**, played with Rik!

There were several cherished 'Marty Moments' (Eves shows wouldn't be the same without these would they?) Marty returned from backstage to find Julianne doodling on the piano, and felt he'd missed some "expensive jazz"! He then entered into a version of *Tower of Strength*, re-arranging the lyrics slightly to suit the "I'm So Pale" vocals in his best **Hussey**-esque style!

Every Angel was great for us, as it always is, and it was the perfect end to two perfect evenings....

So, all in all, an appreciative audience, a great band, fine songs, and lots of memorable moments that made the whole weekend so special. There's nowhere else we'd rather have been.

- Charles & Jules Hardy



candytree

www.allabouteve.net the official all about eve website

If you're online why not visit Candytree, the official All About Eve website, where you can download live video footage from recent gigs, get the latest in news on the band and exclusive mp3 downloads. www.allabouteve.net

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Marty Willson-Piper solo shows reviewed		on tour with Fairport Convention	

where can i get...?

Touched by Jesus... you can't get a new copy, as it's been deleted and unavailable for many years. Copies occasionally turn up in secondhand record and CD stores, as well as record fairs. On the internet, you could try auction site www.ebay.com or dealer sites www.netsounds.com and www.gemm.com, but be wary of the latter as some stores dealing through this site claim to have things in stock but don't deliver the goods.

Ultraviolet... see the answer for *Touched By Jesus*.

Ink & Second Sight 1 & 2... as noted above, these issues are sold out. There are no plans to reprint, so the only source of a copy would be someone willing to part with one. Finding such a person may prove difficult!

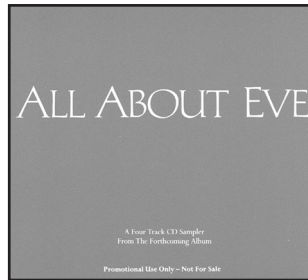
Ink & Second Sight 3... is still available via Candytree, www.allabouteve.net. If you don't have internet access, send a £4.00 cheque or postal order payable to 'Ink & Second Sight' to the address on page two. Please mark your envelope *Back Issue*.

competitiontime

The competition in this issue is based on *Touched By Jesus*. Just identify the song titles from the album and its singles, take all the letters that are circled and re-arrange them into the title of another All About Eve song. The prize is a copy of the rare *Touched By Jesus* promotional sampler CD HUSH1, which contains slightly different versions of some of the tracks from the album.

Send the answer on a postcard to the normal I&SS address with the words **Issue 4 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 4 Competition**. Closing date for entries is 30th June 2002.

WTHA	-----○-----
TD	-----○-----
FMS	-----○-----
RTD	-----○-----
HC	-----○-----
EOG	-----○-----
SW	-----○-----
ROL	-----○-----
SS	-----○-----
AYL	-----○-----
SIWM	-----○-----
LAAF	-----○-----

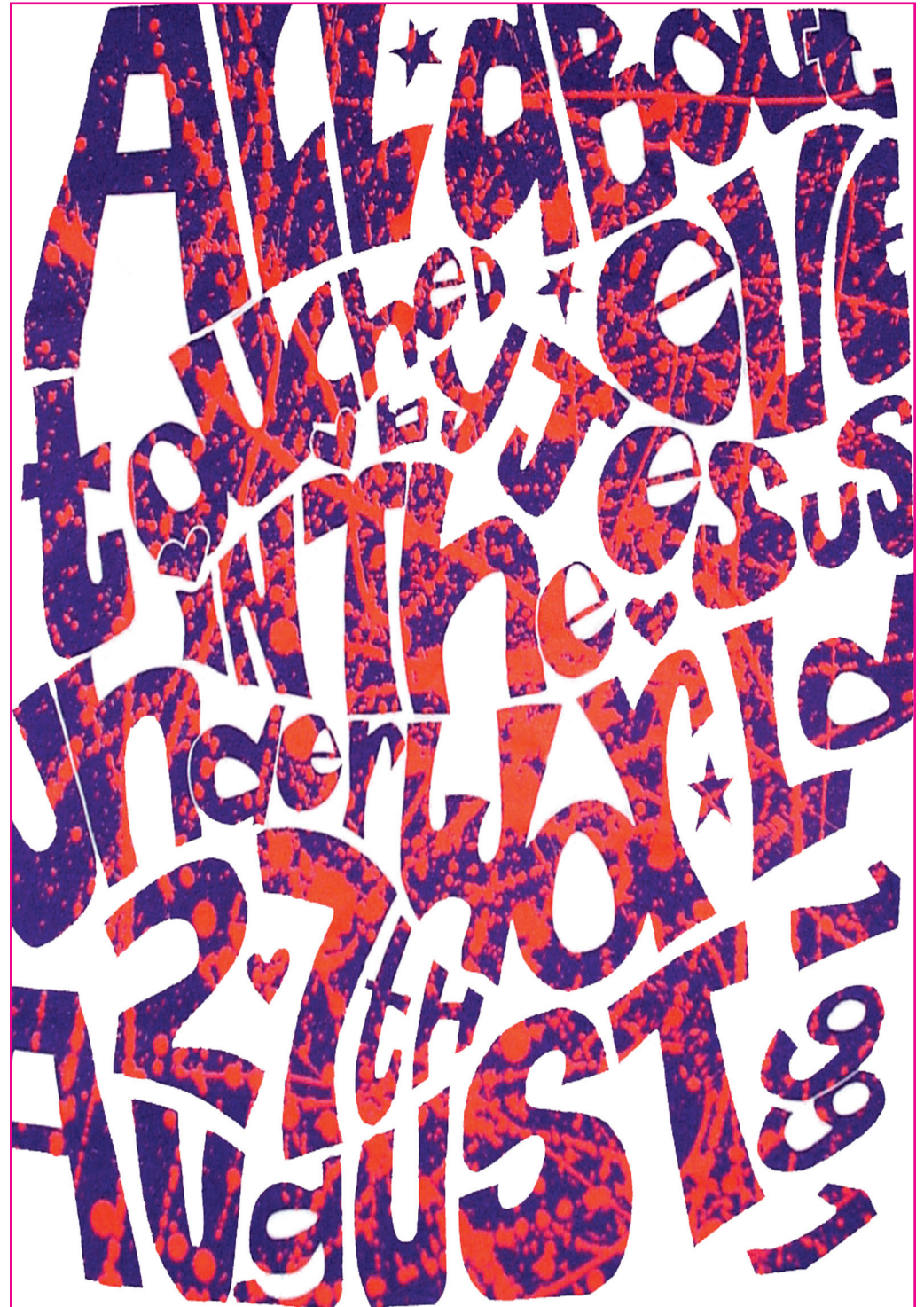


the prize : *Touched By Jesus* promo CD HUSH1

The letters left over in the word search in Issue Three came together to complete the phrase SEMI ELECTRIC AND CANDLELIT. The winner of a Union Chapel 2000 t-shirt, picked from the hat by Julianne, is Ian Harrington. Co-incidentally - and it *really* is coincidence - Ian was also the winning bidder on the two signed gig posters that were auctioned in Issue Three.

ink&secondsightissue5

If you have access to the internet, then keep an eye on Candytree www.allabouteve.net for news of Ink & Second Sight Issue 5, due for mid to late 2002. Alternatively, send us a stamped addressed envelope (address on Page 2) marked Issue 5 and we'll let you know when it's out. Please don't send payment in advance for Issue 5. Thanks!





ALL ABOUT EVE

'Ink & Second Sight'



rain another day... while we move as angels gather up your blues and clear the way