

ink&secondsight



the official **all about eve** magazine issue 5 £3.50



iceland
the brand new studio cd
toni haimi
exclusive interview
on the road
julianne's tour diary

ink&second sight

the official
all about eve
magazine

issue 5 - winter 2002 \ spring 2003

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thanks

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

Shepherd's Bush Empire, London, 31st May 2002



a hotel, somewhere, sometime in May

ink&second sight

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cover pictures front may 2002
back shepherd's bush empire, 31 may 2002

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Change : it comes to us all.

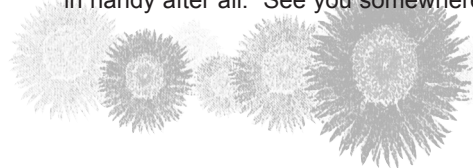
It'll soon be three years since a few diehard All About Eve fans met in a pub in Hemel Hempstead to brainstorm the then-unnamed *Ink & Second Sight* into existence. At that point, none of us had had any real experience in creating a magazine of this kind, and we had but the most basic appreciation for everything that was involved in doing so. It was a baptism of fire to say the least. We set up this magazine as a labour of love - we did virtually all the work - from writing to the more technical stuff - ourselves, and funded the production of the magazine from our own pockets because we *believed*. It was hard. Would we do it again? Well...

So much has happened on Planet Eve since we published our first issue in Summer 2000 that it really does beggar belief. What started out as a temporary alliance to put on three support slots for some old friends turned into a short, unexpected, but nonetheless fabulous acoustic tour, which in turn developed into what has to be one of the longest acoustic tours ever mounted by any band. Occasional electric dates appeared, and then became mini-tours, and finally, in May this year - for the first time since the *Ultraviolet* tour in 1992 - a fully-fledged electric tour of the kind that many of us never thought we'd see again. I'm sure I can include the band themselves in this!

This steady progress has seen its own fair share of changes, and this brings me to the most notable of them all : this last year has seen the departure of the longest-standing Eves guitarist, **Marty Willson-Piper**, and the arrival of his replacement, **Toni Haimi**. Whilst the Eves have not only survived but thrived following the departure of another long-serving guitarist and founding member, such things are not to be taken lightly - even when the band in question has survived the seemingly unsurvivable again and again. However, the May tour was unquestionably a great success, and the new material (yes, new material - didn't you know? Where have you *been?!)* that was aired on stages across the UK this Summer has left everyone - again, I feel safe in including the band in this! - looking to the future with a greater sense of excitement and optimism than we have known for many years.

So here we are - and yes, without question, we'd do it all over again in a heartbeat. There've been so many highlights that there just isn't room to print them all, but for those who've been there to see it all happen - from the ever-reliable diehards to the amazed newcomers to the band (that now know what we've been banging on about all these years!) - we thank you for your kind words, enthusiasm, camaraderie - and yes, for buying the mag, of course! We couldn't have done it all without you.

Happy holidays, and here's to the future. Which is so bright, those shades might come in handy after all. See you somewhere on the road...



DI Cooper

electric in 2003

april

- 3rd **northampton** roadmender 01604 604222
- 4th **wolverhampton*** robin 2 01384 637747
- 5th **sheffield*** boardwalk 0114 279 9090
- 6th **cambridge** junction 01223 578000
- 8th **leeds*** irish centre 0113 245 5570
- 9th **derby*** institute 01332 381770
- 11th **london** la2 0207 344 0044
- 13th **norwich** waterfront 01603 508050
- 17th **manchester*** life cafe 0161 832 1111
- 19th **liverpool*** la2 0151 256 5555
- 20th **crewe*** limelight 01270 251929
- 24th **southampton** brook 02380 555366
- 26th **swansea*** patti pavilion 01792 477710
- 27th **bristol** fleece 0117 9299 008

* the support band at these dates will be **karnataka**
www.karnataka.org.uk

details correct as we go to press in november 2002



shareitwithme...

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

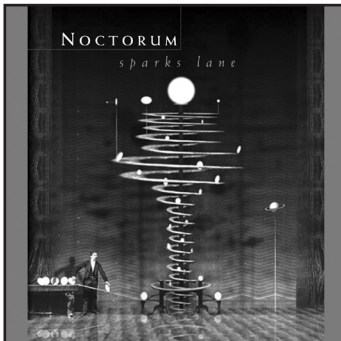
brand new studio cd from all about eve...

If an April tour isn't enough to excite you, how about a new studio CD - see page 8!

farewell to marty willson-piper... and welcome to...

Back in April 2002 Julianne and Andy announced that they'd parted company with long-term All About Eve guitarist, **Marty Willson-Piper**. A few days later came the news that his replacement would be a native of Finland, and former member of a band called **Malluka**; welcome.... **Toni Haimi**.

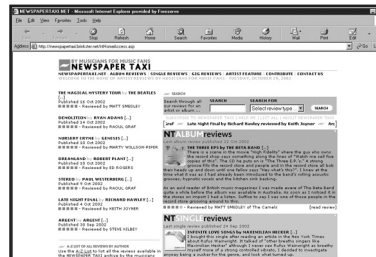
Toni made his live debut with the band in Sheffield on the first date of the May 2002 electric tour, and has won over the Eves hardcore - but more about that in this issues in-depth look at the May electric tour and in our exclusive interview with Toni.



Marty, meanwhile, thanks All About Eve fans everywhere for the memories of his time with the band - over 10 years, from start to finish. After completing a world tour with **The Church**, he spent time over the summer working on the forthcoming album *Sparks Lane* by his side-project **Noctorum** (essentially a duo of himself and long-term friend and musical collaborator **Dare Mason**). The 10 track album is due for release in early 2003. It travels a varied musical path from acoustic opener *Hey There* through to the very un-acoustic closing track and is highly recommended - buy it when you get the chance!

As we go to press the latest release from **The Church** has just hit the streets. *Parallel Universe* is a 2 CD collection of new tracks, some recorded at the sessions for this years *After Everything Now This*, the remainder are tracks from that album that have been extensively remixed and remodelled. The band are now in the studio in Australia recording new songs for the follow-up to *After Everything Now This*.

Marty's also been very busy working behind the scenes on another project : the website **Newspaper Taxi**, which is a music reviews site with a twist : all the reviews are written by fellow musicians! The site isn't active yet, but can be located at www.newspapertaxi.net.



Keep up to date at www.martywillsonpiper.net. For the non-internet enabled, Marty's activities inside and outside The Church are covered by the 'Official Unofficial' Church fanzine, *North, South East & West*, which can be obtained by writing to its Editor, **Trevor Boyd**, at 56 Littleworth, Wing, Leighton Buzzard, LU7 0JX, UK.

shareitwithme...

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

sample jules et jim

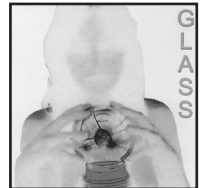


As well as working on the new All About Eve material available on *Iceland*, Julianne has also been keeping the **Jules Et Jim** flag flying. Two new instrumental samples are available for download from www.julesetjim.net ; *Brass* and *Laidback & The Kid*.

pure glass



For those of you that enjoyed **Glass**, the band that supported All About Eve at their show in Glasgow back in May, here's an update from Glass guitarist Dave Menzies...



"We are back in the studio working on new stuff so no upcoming gigs to report. We played a big one in Edinburgh last month (August) which we have a video of, and are working on a website. CD's, the video and any other details are available via my E-mail address (davemenzies@tinyworld.co.uk) at present."

spy 51 update

Also supporting All About Eve in May were friends of the Eves, the unstoppable **Spy 51**, who have been very busy in their own right.

Guitarist **Charley Stone** says: "We've just been in the studio recording a single, with **Martin Eden** (he squeezed us in between **Lamb** and **Puff Daddy** of all people) - not quite mixed yet but it ROCKS! Tracks are *Sheila's Sister*, *Here Today* and *Cheat*. Not sure of release date yet - photos, website etc all being updated - basically we are putting things in motion though..."

The internet-enabled can visit Spy 51's website at www.spy51.co.uk



Spy 51's very own Charley Stone, captured on camera by none other than Julianne Regan!

All About Eve ICELAND



'Iceland'. The brand new CD from All About Eve was released in December 2002. Ink & Second Sight's Matt Denyer tells us what he made of it after a sneak preview in early November...

I must admit I was more than a little scared. Two new tracks, three covers and two new mixes... a winter album before the release of the main studio album expected in spring 2003? I had no idea of what to expect of *Iceland*.

The Eves have had a checkered past and well we'd only be disappointed if they didn't shock us a little wouldn't we... well wouldn't we? There are seven tracks in total and so firstly a quick run down:

Last Christmas

With a warm, steady backdrop and Julianne's trademark layered vocals this track kicks off straight into the familiar melodies of the 1980's Christmas hit for **Wham**. Possibly the last track I would have expected them to cover but hey we've come to expect the unexpected. I like it.

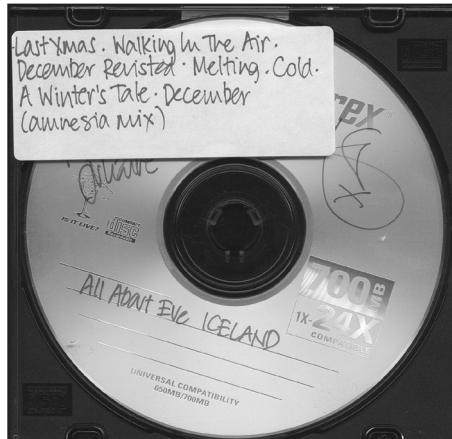
Never really listened to the lyrics before but they now seem somehow appropriate: "Once bitten and twice shy. I keep my distance but you still catch my eye. Tell me baby do you recognize me?"

Walking In The Air

Well if you thought *Ultraviolet* was a

shocker wait to hear this track. Written by **Howard Blake** and most famous for being sung by **Aled Jones**, an angelic Welsh choir boy, on the soundtrack of the animated Christmas classic *The Snowman* this is not familiar Eves territory.

Futuristic, spatial melodies and effects accompanied by breathy sighs of ice and spoken lyrics in parts. Julianne's voice is totally immersed in voice box effects. This could so easily have been an almost straight cover as Julianne has the quality of voice. But, the rule of thumb with covers is why bother if you can't bring something new to the original, and trust me this does. Imagine a spaceman slowly spinning in uncharted space, unadorned by gravity and the pressures of earth - very space odyssey. I love it and even more so for being a gutsy version that frankly works very well.



December Revisited

Back on to familiar territory of *December*. Starting as the re-worked version we've come to love at the electric gigs over the past couple of years the band have taken the track a stage further with additional effects and loops that now gently adorn the track. This is done without stifling the original quality of the track but enough to make you appreciate it all over again.

Melting

This is the first entirely new composition on the album. This track really needs to be good and, well, you'll be glad to hear it is. It's a perfect example of why I love this band and the music they exude with ease, well, excluding the last barren decade which we will brush over for now.

With an almost staccato backing *Melting* is a warm and comfortable track that will thrill most Eves fans. Not necessarily a winter track as the others are but fits very well on the album.

Cold

A trademark All About Eve instrumental. It hadn't occurred to me that one of the tracks might be an instrumental but this doesn't let the side down. It's the type of instrumental that Julianne does so well. I am probably doing the rest of a band an enormous disservice but it definitely has Regan stamped on it. Haunting and melodious, *Cold* is a lovely track and develops through its seven minute length with a cold undertone and hints of ice.

A Winter's Tale



Julianne is a well-documented **Queen** fan so it's no surprise that she would be inspired by the late **Freddie Mercury**. I believe the original was released posthumously on the *Made in Heaven* album

and also as a single in its own right. A lovely track with a soft keyboard strings backing and very much a tribute ... I can just imagine a duet here with the man himself working quite well.

December (Amnesia Mix)

Blimey. If *A Winter's Tale* tucks you up in bed and reads you a story, warm underneath your duvet then this *Amnesia Mix* of *December* rips you back out, slaps you round the face and makes you a strong black coffee. This is a long, mixed reworking of *December* but to be honest bears little resemblance to the original and well is radical to say the least. Here you can see the influence of the external musical experiences of the band outside of All About Eve. I adored this track straight away and to finish on such a high note is perfect for the album. This will be a real maker or breaker track for some - frightening some but giving many like myself a big silly grin.

After repeated listens it's easy to see why this album makes sense. Its winter theme is a good one and works to bring each track together into something I'm glad we have to enjoy. I just know its going to make sense sat between *Ultraviolet* and the new studio album. More importantly I love the direction it hints at. No that's silly it doesn't hint at it at all, it shouts.

I suppose the most important thing for me about this album is its confidence. Sure the tracks and concept are brave ones, risky ones but that isn't what I mean. Each track exudes confidence and this really comes through in the quality of the material. After such a huge gap between the last studio album the pressures to please must be more than a little. Well this album won't please everyone... they never do. But the confidence in the new compositions and covers restore my faith in All About Eve. Not that I ever lost it, maybe I just forgot where it was.

- Matt Denyer

introducing... toni haimi

OK, so here we are with All About Eve's new guitarist - for the record, can you give us your full name and country of origin?

My full name? Toni Haimi [pronounced 'Hi-me' - Ed]. And I'm from Finland.

Whereabouts in Finland, not that we're likely to know!

The only place you probably know is Helsinki but I've never lived in Helsinki. (Laughs) I've lived in 12 different places in Finland - all over the country, mostly in the eastern part. Near the Russian border.

12 places? That's a lot of moving around. Was that when you were younger, or when you were older?

Well, I was born in a place called Hamina, a smallish port town, but I never really lived there. Then I moved to another place - my father was a priest so that's probably why he had to move around, and I moved along [with him]. All the places in Finland are tiny little villages like the one I grew up in. If you want to go to school, you have to go to another town or city. [So I moved to go to] school and then [because of] girlfriends, and then [because of] bands.

What originally made you interested in music?

I don't know. I've always liked music - listening to it, I mean - I never thought when I was 12 that I would play guitar but I like listening to music : I bought some records and stuff. I do remember the day when I picked up a guitar for the first time, it was an acoustic guitar and my father had to buy it off one of the female priests because he broke it by accident!

I know some careers start in funny ways but that's gotta be a first! That's pretty unusual...

The guitar was in a cupboard for years, and one day I just picked it up, and I started playing it. When you start playing an instrument, it's difficult, 'cause your fingers don't do [what you want them to] so, many people give up. But I didn't 'cause I have always thought that I'm great, since day one. I always thought that I was great.

That's a healthy attitude!

It got me through the first few years! I think I was 16 then. I started playing when I was 15, but I think my first band was when I was 16. Which was 1985. Are you trying to find out how old I am? (Laughs)

No, we'd just ask. We have no shame! So how long after picking up the acoustic guitar was it before you got an electric one?

I had this acoustic guitar, and with the help of my friend, we somehow managed to build up a microphone, and we put the microphone in that guitar. We made an amplifier using one of the old radios - y'know, those old fashioned radios with two knobs? It's quite easy to convert those into an amplifier. It had valves and so we had a valve amp. My brother had an electric guitar, and I was quite jealous, y'know, because I didn't, I only had this acoustic with an amplifier. It was fun.

Presumably then you joined a local band...?

Well, me and my brother put a band together - I think it was just me and him and we thought that we had a band! Our first

song was called *I Wanna Be A Rock Star*. And the lyrics went, "Now I wanna, Now I wanna, Now I wanna, now I wanna, I wanna be, I wanna be a rock star..."

(Laughs) Perfect! And that is ten or fifteen years before *The Hives* came along!

It's possible I could still play it... I'd have to go back over the tapes! (Laughs)

So how was it the first time you actually got up on a stage in front of people?

Well, we lived in a tiny little place called Sulkava which [had a population of] about 4,000 people. There was nothing happening there, so we arranged our own gigs. We started having parties, called 'Pop Party' - we had three of them, and everyone in the village, and in the neighbouring village, would come along. And we were the headliner, the support and the middle band... (Laughs) It was great...

Were you nervous the first time you played?

Sure I was... (Toni smiles) We went to the venue - we went there about 3 o'clock in the afternoon to set up and practice... (Laughs) We were local heroes straight away : [we were] the only band in the village! We had no competition! (Laughs)

So how many bands have you been in?

Well, that was my first band. I can't remember what it was called, we probably had loads of names! Then I had my first more serious band, which was called **Low Down Shaken Chills**, and we did a couple of albums and a couple of singles. After that I came to London, and [there was] **Malluka**. There was also another more serious band before All About Eve - I did a tour with a band called **Nozzle**, which is **Dave [Blomberg]** from **New Model Army** and **Michael [Dean]**'s band. We played in Germany. That was about half a year before I joined All About Eve, it must have been around last October.

So what was behind the move to England?

I came to London probably about 10 times before I moved here. I just liked it, [it was great] seeing bands every night. And not only bands : London is London, and when you come from a small village, London is great.

Yeah, I suppose it is if you come from a village where there's about 4,000 people!

Yeah - I did live in bigger towns in Finland, but we don't have *big* towns. I mean, I'm talking about 100,000 or 50,000 people. But yeah, London was great. The Low Down Shaken Chills weren't getting anywhere after a certain point. We did two albums, and a couple of tours, and we were playing in the same places for five years in Finland, so I just thought I'd come and put a band together here.

And when was that exactly?

Er, 1995. I played with Malluka for about five years, and... then, well, [we] split up.

Can we ask what was behind the split?

Well, things were getting better and better - the band were getting better, and for the last couple of months it was a great band. We did one album, which is not *that* great, but we recorded some stuff after that that was never released. But **Mushroom Records** and **Fierce Panda** wanted to release the album in Europe, and we went along to record extra tracks, since it was originally a mini-album. We recorded three or four extra tracks for it, and we had mastered it, and it was all done, and then it all [went wrong]. Mushroom Records were owned by **News International**, and News International sacked a couple of Managing Directors, and one of those MD's was in charge of the Mushroom Records label, which was in charge of the Fierce Panda label, so Fierce Panda ended up losing all of their money.

Why is it always the men in suits that manage to spoil things for everyone?

Yeah... A couple of the guys in Malluka got a bit frustrated, 'cause we'd worked hard, and it was happening, and then it was, like, back towards zero. So they called it a day...

It's awful when it comes down to that kind of thing, isn't it?

Yeah, yeah - absolutely. It was a great band, but maybe it was better that that happened anyway.

So how exactly were you approached to join All About Eve?

Well, it was the Manager who used to work for Malluka. He's New Model Army's manager as well. He'd just given me a call and said, "Would you like some work?" He'd actually gotten me the Nozzle thing first. Then he called and said, "Would you like this other job? With All About Eve." And I said, er, "Yeah! I'll take it, mate, it's good!"

Had you heard of All About Eve before?

Yeah! Yeah, they were quite big in Finland, at least as big as **The Mission**, and all the other Goth bands... I think my ex-girlfriend was a big fan of All About Eve. When I was listening to rock'n'roll, she was listening to Goth music and [so were] all the other freaks in Finland as well... (Laughs) So, yeah, I'd heard their stuff before.

You're younger than the other Eves. Any worries about joining an older band?

Well, I'm an old guy myself, so... (Laughs)

Not as old as us! (Laughs)

Well, I got interested first of all because I hadn't done anything for six months. Before that, I had wanted a holiday anyway because we'd worked so hard on Malluka. I'd had about 10 months doing nothing - I didn't *want* to do anything, I thought I'd do something later. So [the Eves gig] came along at a good time, because I [was ready] to do something [again]. Julianne sent me a CD of the new stuff, which I got really excited about. I was a bit worried it was just gonna be another version of the old stuff, but that wasn't fair : that was in the 80s. Y'know, it's great stuff, but I was hoping that it was gonna be different...

...and lo and behold, it was!

Yeah, I got really excited! I was dancing and jumping around in the room where I was listening to it! I really like the new stuff.

You were definitely very keen to be involved once you'd heard the new material, then!

Yeah! Yeah, I sent an e-mail straight away to Julianne, telling her that I liked it.

When you were rehearsing for the May tour, did you have any input into how the new songs sounded? Or was it all pretty much 'as is' by the time you arrived?

[the songs] were finished. The band had recorded some demos and stuff. When we did this tour, I didn't have time to do my own things, I just copied what was already there. I don't know how many weeks before the tour I got involved, but I only really had one week's rehearsal. I met with Andy a few times, and we just went through the songs on acoustic guitar, learning the chords. For band rehearsal we literally had about a week. It wasn't even like I had half a set [to learn], it was about 20 songs or so. I didn't even try to stamp my own identity onto the songs, I was just copying what was there already.

Was there a point when you thought, "What on Earth have I gotten myself into?"

Yeah, I felt a bit of pressure, because All About Eve are a 'proper' big band, y'know? With Malluka we'd played toilets, and all that sort of thing, so with All About Eve we're playing better venues. I mean, I'm sure they've played some toilets as well, but I didn't want to cock it up, basically, because I knew the importance of it. They couldn't just make another comeback only for me to do what I did at Canterbury.

Ah, Canterbury... More about that later! You were definitely feeling some pressure then?

Yeah! Which is good, it made me work harder. I was working quite hard, because I had so little time. I had headphones on every night, listening to [the music]. But yeah, I like hard work, and I like playing, so...

Well, you certainly seem to have made an impression. We've not heard any negative comments and bearing in mind how hard it was for your predecessor to be accepted that's quite an achievement.

Yeah... [People were] talking about **[Marty's]** departure, and the

short time I had to learn the new songs to try to impress [people]... And there're bigger names behind [previous Eves things] as well - better known guitarists, like **Pink Floyd** and all those people, so...

...you were in illustrious company!

Yeah! But I don't mind hard work... (Laughs)

I suppose if you'd thought it was going to be too much work, you wouldn't have said yes in the first place... you could have said no...

No, I'm confident about myself. I put all my effort in and practiced every night til 3 o'clock in the morning, so...

Daunting, but you never had any doubts then?

I never even wanted to think about having any doubts, because I wanted the job. The first gig, two minutes before we went on, I had headphones on and was listening to how that fucking song goes... (Laughs) So I was pretty nervous, but it was a *healthy* nervous thing. You *have* to have that adrenaline thing - if you don't, it's difficult to motivate yourself.



Did you worry about the reaction you were going to get from the fans?

Well, I knew that they would be looking at me through a magnifying glass. I had seen that there was a poll running on a website somewhere where people were saying, "Oh, give him a chance!", y'know... Or, "Get the other guy back!"

It seems they did give you a chance, because once they saw you play... As we said, the reaction's been so positive...

I was surprised about that, the positive reaction...

It's always hard coming in to replace not one, but two previous people, that had won their place in people's affections so much.

Yeah... I'm more excited about what happens now, really. Now that I know the material, and can play the songs in a more relaxed way, not thinking about what I'm playing all the time. Actually putting my own input in, as I think I've got something to give as far as [that goes]. So writing new songs, and playing them, is going to be even more exciting - rather than just copying what someone else has done.

How was it meeting the band for the first time?

They're just a nice bunch of people. I met Julianne and Andy in a pub in Muswell Hill. And I did recognise them straight away! It was nice, they're such easy people, they can't possibly make anyone feel awkward. So it could have been worse!

I guess the other side of that is that they probably wanted you to be nice and fit in with them as well...

Yeah, that probably made me feel a bit easier to them as well! But no, they're nice people. It was nice and easy, a nice experience.

And how did you find the May tour?

It was a lot of fun. I was a bit stiff at the first show, because I just had to think all the time about what I was playing and I didn't enjoy that much. You want to be creative, not just doing a part that you've learnt. You want to do well, and all you're doing is thinking, "What's next? is it a verse? is it a chorus?..."

Well, we noticed you were moving around the stage a lot more the further into the tour we went, and that by Shepherd's Bush, you were all over the place : jumping around, up on the drum riser, kicking the cymbals...

Yeah! I remember the Norwich one for some reason was an easy one. It might even have been before that one, but I found I didn't have to think so much about what I was doing. I only had to think about the song titles. But that one was fun... and there was a lot of drinking... (Laughs)

Presumably the audiences on the May tour were quite a lot larger than those you've been used to in the past?

Yeah, I've played to bigger audiences, but [we weren't] packing out the places. I played some support slots with Malluka for **Gary Numan** and New Model Army, at places like the Astoria, so it was good that I've done that, because it helped me enjoy the May tour more.

I'm not nervous about those things, I'd love to do shows in front of 50,000 people : I wouldn't be any more nervous. I'm more nervous in front of 30 people, y'know?

I can understand that - you can see the whites of their eyes then, can't you?

Yeah! Then again, I can't see - I never see anything anyway. We played how many gigs?

Thirteen in May, then the two in August...

Yeah, well, even then if there are the same people at the different shows, I only recognise them from after the gig, not from the stage. I can't remember anything from the Shepherd's Bush Empire.

Not that I was drunk or anything... (Laughs)

What did you think about the venues?

Well, it's nice to think about it afterwards, because they were very different venues. There was The Stables at Milton Keynes, which is a posh seated venue, and then that TexMex bar in Leeds... (Laughs) The Glasgow one was on the river! And the Shepherd's Bush Empire is, er... (Toni rolls his eyes)

What about Southampton? What did you say when you went into that one?

"Is there a curtain somewhere?"... (Laughs)

There wasn't though, was there?

No, there wasn't! But again, what else would it feel like, when there's 400 people in a place that would probably normally hold - what was it? About 2,500? (Laughs) But you're on the stage, and you're concentrating, and you're enjoying it... you don't even see it.

Well, the only people you could probably see anyway were the ones right at the front - and they were enjoying themselves!

Yeah! Though I don't even see *those* people. Y'know, always when there's a bigger gig like Shepherd's Bush, or when I played before at the Astoria, or at Brixton [Academy], I always think, "Please, Toni, concentrate now for 15 seconds so you remember later how it was to play at Shepherd's Bush", or wherever. But no, I just don't recognise it. It's a funny thing, I don't know why, but when you're playing and you're concentrating, your brain just goes somewhere else. I'd love to, y'know, *look* at people...

So which was your favourite so far?

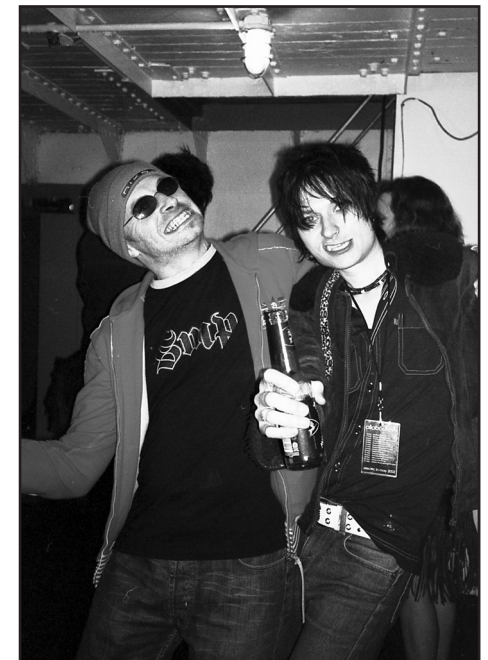
I had the most fun in Norwich, I think. I don't know why. I think it was maybe because it was a lower ceiling, more of a club type thing. I like when it's hot and sweaty, when there's sweat dripping into yours eyes!

And which was the worst?

From the May tour? I mean, it goes without saying that the last one [Canterbury] was the worst... (Laughs) I don't know. I didn't have a particularly good one in London, somehow. The sound was really awful, and maybe I was expecting it to be - I don't know, the audience was nice, and the gig was OK, people probably found it good up front; but to me, it sounded [awful]. When your guitar sounds really 'thin', and you're doing some things, you just have to convince yourself that it sounds good! There's a lot of confidence needed when you do these heavy things and it sounds like *pang, pang, pang...* (Toni mimes plucking at a banjo and laughs) I dunno... I really thought it might sound good, but not to me, it didn't - it was awful sound.

So, what happened at Canterbury?

It was my pedal board. At least, I *think* it was my pedal board! I made it myself, and it worked fine for the last five years. It's never given up, never caused any trouble. And then, when I do my first festival in years...



...it did! Plus the previous band goes off, your equipment comes on, and whilst you usually have over an hour to soundcheck, it was like fifteen minutes and you're on!

Yeah, that's a festival gig. That's how it goes!

So it's almost like you expect things to go wrong, in that case!

Yeah... We had a different guitar tech as well, even though that wouldn't have helped me! It was basically because there was electricity going through the pedal board, but there was some connection problem. I bypassed the pedal, and it was OK, and then it came back again! I actually found out the reason, just a few days ago - there's a jack where you put the plug in, and round the jack there's a little metal ring. So I bypassed the pedal and the metal ring came out, and it got stuck to the plug! So when I put the plug into the next pedal's jack... it was working, but the movement was enough to shake the plug loose so I had to bypass that pedal.

One by one, I took the pedals off, and this [noise] carries on! Plus the guitar went out of tune and I'd had to bypass my tuner, so I couldn't tune my guitar - because normally between songs I can tune very quickly, but because of that problem earlier, I had to bypass my tuner!

So you were actually having even more problems than we knew!

I was having so many problems, I can't tell you! Then I realised that I'd have to change the guitar. I had a spare - I was very reluctant to use that, because we were coming up to some quiet songs, and it's a very loud guitar, but I realised that I'd have to change to it. So I gave my guitar to the guitar tech, and he gives me the wrong guitar, because he's got a different setlist to the one I had... He didn't have time to tune the other guitar, and then comes a song where you need loads of distortion, and loads of delays and stuff, and you're supposed to do a long, ten-minute wanky guitar solo, and you sound like **Hank Williams**... (Laughs) Again you need some

confidence to do that! That was my gig - that was Canterbury...

I really thought during the gig, "This is the biggest fiasco ever!" But there were a few people dancing - thanks to them, y'know, I could think, "Well, it can't be *too* bad!"

Perhaps the people who didn't know the material so well didn't notice the problems?

I don't think those people would think it was *great*, but they didn't realise [it had been such a] fiasco, y'know? But if it had worked...

That's part of the business anyway. It won't happen next time, so...

You can't have a perfect gig every night! Or maybe you do? (Laughs)

It was a bit upsetting, but I had to say, "It's not my fault, it's not anyone else's fault, it's just a silly thing", y'know.

So what pedals and amps do you use?

Well, basically I like vintage amplifiers. I don't like the new Marshalls - I've always had Marshalls, and I love the Marshall tone, but... I also like Fender, so I bought some Fender, uh, Blues Deluxe amp, and it's really good - I like it. I have to crank it - these vintage amps are only about 40 watts or something, so you have to play it a bit louder! And then I have loads of pedals - Big Muff, a compressor for solos, Vox overdrive and distortion... there's a couple of choruses and delays in there. I use tremelo a lot, too, and wah wah. I've got loads of pedals, and I wish I had more, but I'm not using them all at the same time. I like a really raw sound, but adding bits'n'pieces every now and again. - no more than two pedals on at a time, y'know?

Tim liked his choruses too, didn't he?

Oh yeah... but that was in the 80s! (Laughs)

One thing that was conspicuous by its absence was an acoustic guitar!

I don't think it was so much that we were avoiding acoustic guitar, I think it was more that Julianne wants to avoid *Martha's Harbour*... (Laughs) I'd love to play a lot more acoustic, it's just that's an old song that they've played so many times, and they want to introduce new songs. I wanted to play [Martha...] a few times : I wanted to play that in London, but it never happened.

It wouldn't really fit into the set, would it?

Yeah, it sounds so different. After all those new songs...

What was even more surprising perhaps is that no-one's really commented on the fact that it wasn't played!

People did complain after shows a few times that I heard, but that was probably an obvious thing to say - that it wasn't played, because it was one of the only songs that they knew.

Perhaps after so many years, people are more keen to hear the band produce new songs, and that this is a perfect time to lay songs like that to one side?

Yeah. But when it comes to acoustic guitar - yeah, I'd love to play acoustic at some stage. With this new stuff, you quite obviously need at least one electric guitar, and if Rik needs to play keyboard, then obviously I have to play electric. But yeah, I've played in an acoustic band, and would love to play more. Maybe there's not a song for that yet, but I'm sure there will be, one day.

Perhaps now just isn't the right time, when everyone's looking to the future?

Yeah! The other night I was listening to a new compilation - I have to be honest here, I don't own All About Eve records! I've heard them all so many times... Maybe my excuse is that I left all my records in Finland! (Laughs) But I was listening to the old stuff, and I'd love to make new versions of [some of] them. Because they do sound very 80s. But they're good songs! They sounded great

at the time, but there's no point reintroducing the same sound... I'd love to try some new arrangements, just for the live gigs.

You've touched on that on the May tour, where 'I Don't Know' was changed slightly to the version that appears on 'Ultraviolet'...

Yeah, that must be different - I've just never really had time to listen to how it goes! We just jammed it, and that's the result. We were just in a rush to rehearse those songs, so it was just, "OK, do you remember that song?" I can't remember how the original sounds like, but I seem to remember it has an Indian riff or something like that.

Yeah, it's got a sitar on it...

Yeah, I was trying to do that with a Les Paul, so...(Laughs) It may need some attention, that song!

So do you prefer a particular era of All About Eve material?

Well, I don't know. I love them all! Like *Touched By Jesus* is one of my favourite songs. But I do have to take time to set up my sounds and pedals and stuff to get that more reverby, delayed sound. So I was never confident about [playing] that song, even if I do really like it. Probably, when I do sort out my sounds, that will be my favourite song out of the old ones. But it was a bit of a headfuck for me to play because I didn't feel I could really set up my sounds and stuff to sound as good as it does originally.

You didn't play that one at all of the gigs, did you?

Yeah, it was an encore towards the end of the tour. I really liked Phased, even if it is 80s - no, it's not even 80s, is it? It's like today.

We noticed at the May shows that 'Outshine The Sun' got progressively longer and more grandiose at each successive show. At Sheffield it wasn't all that long, but by London you were really going for it!

Yeah... Another strange thing was that before this tour I hadn't played with a normal guitar tuning for, like, seven years! I literally had to learn the chords again. I changed the tuning when I moved to London, so you can learn the songs but when you actually have to improvise something, or go somewhere else, you have to know the [chords]. It was difficult for me at the beginning of the tour, because suddenly you realise that you're back to the other tuning! But towards the end it was easier.

I'm getting the idea that perhaps you don't like to play lengthy solos...

Well, in [Outshine The Sun] it's alright, because it's *meant* to be overdone, and when I get it right I really enjoy it - I did one performance on the May tour that... I was in ecstasy, or a trance, after that solo. But if you don't feel right, then it just comes across as a 'showing-off' thing. And I don't like 'guitar showing off' much.

Yeah, if the song is really good and then it goes into this unnecessary [soloing]... what's the point, y'know? Next song!

We have to ask : what's with the number '5' encribed on your guitar?

It's a tribute to **Pete Townshend** [of **The Who**]. He had these numbers on his guitars. I don't know, but I think the reason is that he had so many of them that he had to number them, or perhaps it was for the number of the song in the set - song number 5... (Laughs) But, er, I really like Pete Townshend and The Who, so it's been there since 1980-something, when I bought the guitar. I had numbers on every guitar when I was sixteen...

So does that mean this is your fifth guitar?

No - I just put numbers on them : 1 to... whatever! It's my 3rd guitar, I think. Yeah. But I just put on whatever numbers I had.

Interesting that you like The Who. I saw

some of the stuff you were listening to on the tour, and it wouldn't immediately make me think that you liked The Who...

I just like the good stuff, y'know? (Laughs) What did you see me listening to in May?

Stuff that sounded nothing like The Who - Massive Attack, Primal Scream...

Yeah, the *Xtrmntr* album. And **Mercury Rev**. That's one of my favourite albums of all time [Deserter's Songs]. I listen to loads of different stuff. I like Irish folk music, I like ethnic music, and, uh, a bit of everything really. I started off listening to a lot of punk music - I still think **The Clash** are one of the best bands ever, though I don't listen to The Clash anymore - I listened to it for over fifteen years now... (Laughs) I have to buy Massive Attack music now! Then there's **Armando Trovajoli**, an Italian composer, I don't know if you've heard of him. Go and check it out... [He did] loads of soundtrack music in the 50s. I've got this compilation CD of Italian porno film soundtracks... he does lots of twangy guitars and tremolos... he's a bit similar to **Ry Cooder**.

NME described you as a 'Gothic Jimmy Page [Led Zeppelin]'. Guilty as charged?

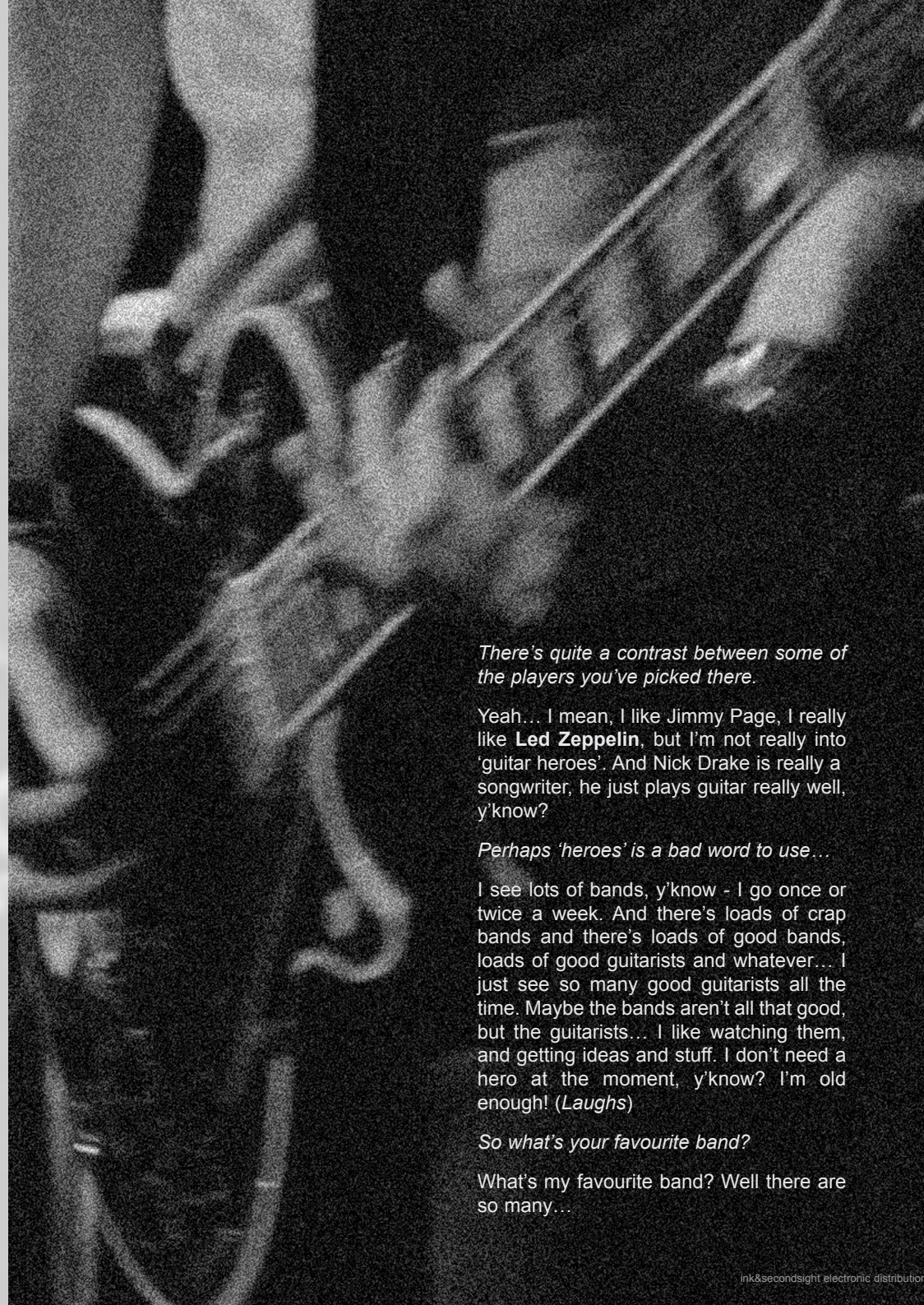
I'm not sure where they get that Jimmy Page thing from... Maybe they got confused between Pete Townshend and Jimmy Page! (Laughs) It's definitely a compliment, it's not bad for my CV... I don't know here it comes from. I dress in black, and...

..automatically you're a Goth then...(Laughs)

Yeah! (Laughs) I mean, [Jimmy Page] is a good guitarist. More of those, please!

So other than Pete Townshend, then, do you have any other guitar heroes?

Well, definitely Ry Cooder. **Keith Richards**, [Rolling Stones] definitely - for his image as well as his guitar playing! **Nick Drake** - definitely. Definitely one of my number ones. I dunno, there's so many of them.



There's quite a contrast between some of the players you've picked there.

Yeah... I mean, I like Jimmy Page, I really like **Led Zeppelin**, but I'm not really into 'guitar heroes'. And Nick Drake is really a songwriter, he just plays guitar really well, y'know?

Perhaps 'heroes' is a bad word to use...

I see lots of bands, y'know - I go once or twice a week. And there's loads of crap bands and there's loads of good bands, loads of good guitarists and whatever... I just see so many good guitarists all the time. Maybe the bands aren't all that good, but the guitarists... I like watching them, and getting ideas and stuff. I don't need a hero at the moment, y'know? I'm old enough! (Laughs)

So what's your favourite band?

What's my favourite band? Well there are so many...

Well, what's your favourite band today?

What's my favourite band today? Yeah, that could be easier! (Laughs) Because I'd hate to say one, and then... If I could say 20 then fine! I really get loads of positive feelings and tend to go a bit bonkers when I listen to Mercury Rev at the moment. It might not be the same tomorrow, but... *Deserter's Songs* [has been] one of my favourite albums for years. It's an album that I can put on again, and again, and again... Which is the sort of thing you used to do when you were a teenager - you'd buy an album and just listen to it [over and over]. I also really like Primal Scream, especially the previous album [*Xtrmntr*], cause it's so kind of *electronic*. I don't like the earlier stuff, which is kind of retro-rock-Stones-wannabe kind of thing. but [definitely] the *Xtrmntr* album. Other than that, I dunno... ethnic music, I like listening to lots of different ethnic music. But I don't know what my favourite band is... perhaps still The Clash! (Laughs)

OK then, rather than put you on the spot and ask you what your favourite album is, what's the last album that you bought?

God... (Laughs) I buy records all the time, but I can't remember what the last one was... I think actually it was the latest Primal Scream album [*Evil Heaf*]. Which is alright. It's not as good as [*Xtrmntr*], but... I bought it anyway! I dunno... sometimes I just go and buy old stuff. I can't remember the last album I bought!

Perhaps that's a sign that you buy too much... (Laughs)

Yeah, because I buy loads of CDs because I think they might be good - I might listen to something for a while, find it's no good and then just bin it! There's just so many that I've bought recently. I think I bought some **Sneaker Pimps** stuff, actually. Some old stuff, from the second-hand shop. It sounded good. I'll be going to buy some

new records later, so... (Laughs)

Well, before you go shopping, the question on everyone's lips at the moment has to be, "How is the writing going?" Is there anything you can tell us?

I should have asked Andy first, "What can I say?" (Laughs) No, but the idea is to carry on writing new stuff. When I stepped into the band, there were already 6, 7 or 8 new songs, already recorded as demos. So we're just going to carry on making those better, and writing more new stuff. We've already started writing new songs, and every now and then I go to Andy's place and we work - he's got a studio at home, so we work there. Eventually - I don't know when! - there should be an album coming out.

So patience is a virtue?

Yeah! I don't know about the timing and stuff, I'm sure we're all really anxious and looking forward to this, so I'm sure it will happen.

I guess the fans have been whipped up to fever pitch now, having heard no less than six great new songs on the May tour...

Yeah, but you need another 10; 16 at least, [maybe even] 20 songs before you do an album, so there's still a lot of writing needed, but that's the aim, and that is what is to come, y'know? There *will* be an album!

Do you have any particular favourites from among the new songs?

When we did the May tour, I really didn't enjoy... (Toni pauses, perplexed) Oh god, I don't know the names! (Laughs) I didn't enjoy playing *Sodium* that much because, again, I didn't get my sounds right, and I felt that I needed to put some effort in, but I didn't have time to get it sorted. But now I have some ideas for the song, that's one of [my favourites]. I really like them all, I can't say which one is my favourite.

I guess one of the main things about the new material is that it's really diverse. There's lots of different sounds and moods.

Yes - we live in different times now. We have loops, there are backing tracks, some distorted basses, and I can actually get to use my Big Muff, and go a bit heavy! It's still not heavy rock, y'know... and there's a load of really quite pretty stuff. And then there's... I don't know what the song is, but it sounds like **Air**?

That would be 'Daisychains'! We know that Julianne's quite keen on Air...

Yeah, it's one of those slow ones. It does sound like Air. I quite like that one.

I think we've already touched on this in your answer to one of the other questions, but what's your overall favourite Eves song to play live?

Well, I don't know. I think it might be *Outshine The Sun*, because it's a song that I like listening to as well. Plus all I have to do is one riff and nothing else... (Laughs) I just play that and listen to the band work! But the only problem is, it's got this ten-minute solo at the end, which makes me work!

Obviously it's great that you're all bringing the All About Eve sound up-to-date, but do you think that it stands up well against everything else that's around at the moment?

I think so, yeah. I really do think so. I know

that it's a fact that when you're older than sixteen or eighteen, then [magazines like] the **NME** won't be interested, but... I don't think that I, or Andy, or Julianne really care that much about it. Everyone just wants to make good music, y'know? There'll always be [interested] people... there'll always be a market for us.

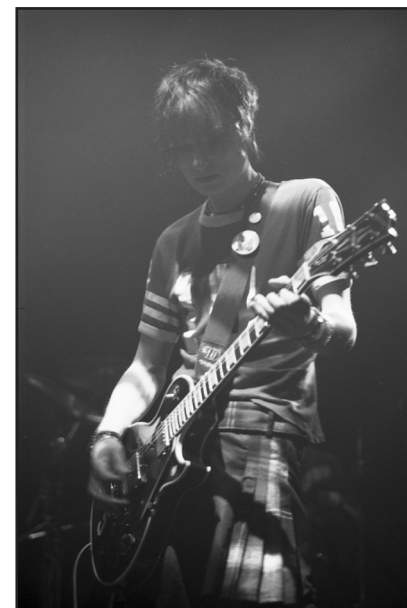
People that will deliberately search your stuff out?

Yeah. I'd rather play in All About Eve to 1,000 people, than play in a nu-metal band to 50,000 people! The music is the thing for me. And I really think that [the other Eves] are really good musicians. I'm really pleased about the fact that they realise what they have to do - they're just talented, y'know? They're coming up with these new songs, and loops and stuff. And Julianne is an amazing vocalist, so y'know, whatever you do, it sounds good! (Laughs)

How would you describe what you bring to All About Eve as a player and as a writer?

Well, writing-wise I'm not quite sure, because we haven't written that much together. We've just done bits and pieces. We've started writing new songs, but as I said, we'll see : I haven't had any input into the new songs as yet. We'll see what happens in the studio, y'know... it's quite exciting, actually!

I suppose it's like a blank canvas for you in a way because there are no preconceptions about how you might sound.



Yeah, I don't think anyone's got this idea of what it *has* to be. The music just comes along when you're writing it. Playing-wise? A lot of tremelo, and twangy guitars, and my, er, Big Muff! (*Laughs*) And the rest is Ry Cooder! Maybe a country album... (*Toni whistles ironically*)

When you're not actually out on tour, or working, have you got any particular musical sidelines that you'd like to get involved in, or have already got involved in?

Well, we're supposed to do this album with the Nozzle guys. After we did the Germany tour [in late 2001], Dave wrote some new songs, and he wants to record them and put out another album - they've already done one album.

I also play with an American singer called **Anna Mercedes**, a young girl from New York, and, uh, it's a lot more rocky, a lot more kinda 'back-to-basics', punky stuff. I don't know how I got involved with that. The guy who produced the **Strokes** album, **Gordon Rafael**, he moved to London - I've just met him - and he asked if I wanted to do something on his songs, on his projects. So I said yes, and, well, we haven't really even started yet. But instead, I started playing guitar with this Anna Mercedes project. So we'll see where that goes. I mean, I'm happy to play with anybody!

In the future, would you consider doing a solo project, at all?

I'd love to! Yeah, it's just that at the moment I don't have time to do it. I'm constantly writing my own stuff at home, because I've got a little studio at home, and I'm writing songs...

I'm not recording them so that I could release them yet - my recording skills are not that good! So I'm writing songs, and at some point, yes - I've got loads of songs.

And judging by the things you like listening

to, a solo album could be quite a diverse mix of things!

Well, if I made an album, it'd have to sound like a good album, not just a bit of this and a bit of that. I do like diversity, but you need to make it sound like your own thing at the end of the day. That's what music is about, y'know? I have the stuff, I just need to have the time to make it happen! I make drum loops myself, I play bass, and I play guitar...

We saw you playing the drums!

I don't play drums, I do drum loops and stuff... (*Laughs*) I'm very bad at playing drums, technically speaking! But yeah, ideally, one of my ambitions is one day to release an album which is all done by myself. Apart from any additional instruments - trombone, saxophone... But it won't happen *this year!* (*Laughs*)

Do you have any interesting hobbies?

Everyone says I like travelling. I like reading and aerobics... (*Laughs*) No, I like travelling. I like languages, I want to learn Spanish, I've sort of learnt Portuguese... And [I like] vegetarian food.

Oh yes - you're a vegan, aren't you? Do you find it hard sometimes, finding places that cater to vegans?

In England it's far easier, actually - but when you get to France... (*Laughs*) No... it was hard in the beginning, because when you go shopping you tend to want to pick up the stuff you used to get before, but if you want to do it, then... It can be hard sometimes, but it's not too bad to starve one night and eat the next day, is it? (*Laughs*)

All that talk of food, vegetarian or otherwise, has made the I&SS crew a bit peckish, so we thank the wonderfully accommodating Toni and make our way towards the nearest greasy burger bar, leaving All About Eve's newest recruit to finish his liquid lunch...



electric

in may 2002 : julianne's tour diary 5

When we got wind of the May tour at I&SS Towers, our first thought was of how best to record/review the momentous event(s). Well, what better way than from the front line? So here we present an excerpt from Julianne's very own tour diary! You thought touring was a glamorous affair? You thought that someone, somewhere, knew exactly what they were doing? Read this and weep...

All About Eve May Tour Diary A 3 Day Excerpt

Principal Players (in order of appearance)

Phil Brown as The Sound Man and Vehicle Driver

Andy Cousin as The Bass Player

Rik Carter as The Keyboard Player

Toni Haimi as The Guitar Man

Del Hood as The Drummer

Jez Webb as The Guitar Technician

Anth Brown as Tech and Monitor Man

Wednesday 8th May 2002



Phil is, understandably, not in the best of moods. He's just come back from Disneyland but feels that the real Mickey Mouse stuff started when he went to pick up the splitter bus. One of the tyres has a slow puncture and there's an intermittent and scary shriek coming from the front left wheel. He is referring to the vehicle as a 'death-trap'. I so hope he's wrong. I've never wanted to be a legend.

Andy is trying to keep spirits up by shouting 'Rock and Roll!' with an enthusiasm that can only be described as 'sinister'. He is the benign 'sports teacher'-type today, handing out itineraries and laminates like they are pre-Thatcher milk freebies.

He has proclaimed the bus a non-smoking area due to the delicacy of my larynx. Rik

immediately elects to sit up front with Phil so he can risk having his head blown off by passing **Eddie Stobart** juggernauts as he sticks it out of the window in order to have a few roll-ups. That's his recently reactivated dedication to nicotine for you.

Andy has just announced that if we get to Sheffield by 3.30pm, then that will be a result. My God, from sports teacher to England manager in ten minutes. He'll be saying that it's going to be a game of two halves soon. Ever-cheerful, he has just asked if anyone's ever had a road accident before and is now telling the tale of when he wrote off his red sports car. Oh yes, that'll be the one I used to call the wanker-mobile (what's wrong with a sensible family-saloon?). Toni has thrown his road terror story into the ring. He 'once reversed into a flowerpot' and 'there was tulips and soil all over the floor'. Not to be outdone by Toni's nature-trash, Andy is telling how I once drove him and Marty home from a gig in a hire car and reversed into a tree.... Hmmmm. There's a theme developing here. And you thought All About Eve were nature-lovers?

Andy is now peckish and has asked Toni if he can 'borrow' some of his Hula Hoops.

The past few days have been frantic for everyone. Andy and Rik have been stooped over our brand new Minidisk 4-track machine, recording the backing



tapes for the gigs. We haven't really used backing tracks since the very early days when Tim, Andy and I used to use a cassette player and put the drum-machine and a few backing vocals and keyboards on it. It's a lot more hi-tech this time round. We have loops and strange noises and keyboards and more control over the sound balance so it won't sound as 'fake' as it would have done in 1986 (still, you could leave your front door open then so, swings and roundabouts...).

As ever, I left everything until the last minute and have only just completed writing the



lyrics to one of the songs. I've also been running around

retail parks pricing up camcorders so I can capture those 'special moments' of the tour. Shame I've



not had time to read the manual or try it out yet. With that, and my new laptop, I am feeling infinitely muggable. Understandable as I have been mugged 4 times. I wonder if that's a record, even in London? Still, made time to dye my hair Goth Blue-Black. Some things never change. Like, priorities.

Andy has spent the last hour signing copies of the new CD, *Return to Eden - Volume 1*, a collection of the early singles and B-sides. His signature is a red squiggle. The suspension on the bus isn't too hot.

I have resisted the temptation of the first Services stop of the tour. I sit here drooling to a soundtrack of crisp munching. I do, however, have a bottle of red wine in my bag AND a corkscrew but feel it is too dangerously early to advertise the fact. We always try to stick to a drink 'pre-curfew' and not hit the bottle before 6pm.

So, it's 5pm and we are at the Sheffield Memorial Hall and the drinks curfew has already been broken. Andy and Del are mid-beer and Del has kindly opened a bottle of red so that it "can breathe to the point of being unbelievably fruity by the time we drink it". The bus seemed to have developed a clutch problem for the last ten minutes of the journey, as the air was rank with the smell of burning rubber.

Oh dear. It's a seated venue, which, if we're talking about the acoustic tours, would've been ideal. As we are all electric for this tour, it's less than suitable but we have to believe that it's going to be OK. There's something regal but 'faded glory' about it (I think we can relate to that!). It's the 'small' bit of the Sheffield City Hall, next to the big bit that we played in the glory days... but, at this point in our history, it's more than big enough.

The dressing room is nice. This is important to Andy and I as we are Cancerian 'homebodies' and mood lighting and comfy sofas make us happy. Andy won't leave the house without a bumper bag of IKEA tealights. Puff. We get settled in and get nervous. It hits me that I missed the final rehearsal due to a cold and sore throat and I am praying to all saints and the Virgin Mary and Jesus and God (making sure I get the hierarchy right so that I only bother the Main Man if I really have to and if none of his subsidiaries can help).

The luxury of having a 'crew' is formidable. When it was Andy, Marty and I, doing all those acoustic shows, you do a lot of lifting and shifting yourself. With Jez and Anth on board, we are truly in the comparative lap of luxury. So, the first gig. The first gig where we play electric, and we proudly present our new guitarist. How did it go? Before going on stage, I'd not felt adrenaline rushes like these for aeons. I'm asking Jez if he's au fait with First Aid procedure, you know, just in case it becomes such a rush that I need to be 'de-fibbed', just like it happens in **Casualty**. Overwhelmed to the point of need for medication. God, it's been a long time since I felt this un-relaxed before a gig, and I'm grateful. We play the mix of new songs and old songs. We don't say much, but when we say "Thanks", we mean it.

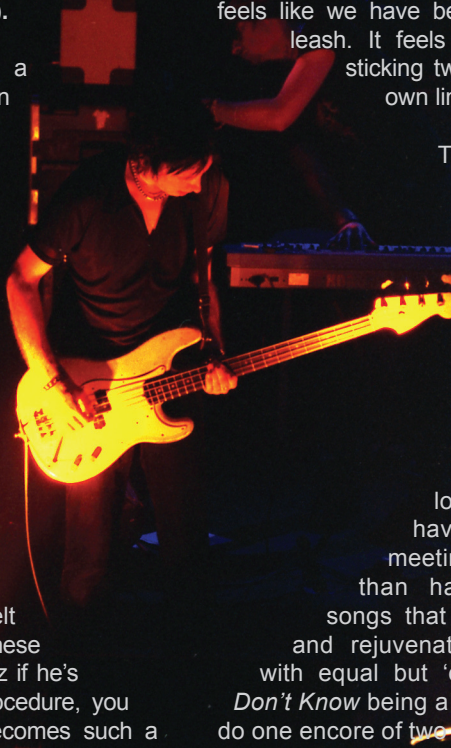
I feel sorry that they have to be seated as

some of the audience really do want to get their dancing shoes on. Maybe I should've encouraged them and made them feel it was OK to stand up if they preferred. I was too shy and worried that I'd come across as an arrogant "Hey! Are you feelin' aaaaaaall-RIGHT?" type idiot.

Despite the restraint the venue put on the audience and on us, and despite our butterfly stomachs, it feels like another turning point in the history of the band. It feels like we have been let off our own leash. It feels like we really are sticking two fingers up at our own limitations.

The new song *Daisy Chains* seemed to me to be the biggest success of the night. The attention that some members of the audience were paying was intense. Palpable.

And you've got to love them for it. You have to love them for meeting you a bit further than half way. The old songs that we have revisited and rejuvenated were received with equal but 'different' fervour, *I Don't Know* being a standout song. We do one encore of two songs, the first one being *Every Angel* and the other being our cheeky, 'how dare we' cover of **Bowie's Life On Mars**. Well, I think we got away with it. Unfortunately, that's all we can do. My voice is still really fragile from the cold I had and was raw as recently as this morning and so we don't risk it. Have to have some larynx left for the Glaswegians. Surprised it lasted the night really. Phew.



During the set, I look at Del from time to time and he is always deep in concentration. He is probably imagining another life where he might have been a fisherman in Fife. He looks as though he's hoping for a good catch and mild weather. He might be in luck!

Andy seems over-aware of every beat and sound and is lynch-pinning the whole thing, as ever. He is Saint Peter. He is the rock on which this church was built. He is also a fanny (this is a term of affection).

Rik is butterfly-flitting between keyboards and guitar and remaining just a nanometer short of being a right clever-clogs.

By the end of the set, Toni is dripping in sweat, which threatens to undo the great work his crimpers did earlier. But even if he has not lived up to his own expectations, as he is a perfectionist, he's exceeded ours. He is delicate, and in turn, brutal where need be. He is just the most perfect All About Eve guitarist for where we are now.



It's done. We have lost this particular virginity.

Backslapping. Self-delusion? Whatever, we feel we're good and we are lucky and we are grateful that fate's kicked us in this new direction. Triumphantly, Del, Rik and Anth make the mistake of going for a very late night curry...



Back at our hotel. The conversation drifts from ghosts to monitor systems and from sober to squiffy. Someone tells of a magician he has heard of who does a trick where a screwed up piece of paper turns into a moth. The trick relies on the existence of a moth, which is bred to be 'bendy'. This bendy moth takes the thing of being screwed up in its stride (lucky bastard). The storyteller wonders that if he owned a 'bendy moth', would he be more likely to land himself a 'shag' or not. It's time to go to bed...but not before reassuring those that heard a loud buzzing noise coming from my luggage bag, that it was an errant 'Ladyshaver' (sorry to all militant feminists), and nothing at all to do with **Ann Summers**.





Thursday 9th May 2002



No hangover. Lovely. Breakfast is a must or else sweets and crisps will take their toll later in the day. Everyone makes it to breakfast with the exception of Andy. The hotel has what seems to be a tape loop of **Otis Redding** singing the same song over and over again. He's still sitting by the dock of the bay by the time I'm onto my third slice of toast.

Sure enough, Service station stop an hour later. Andy feasts on a tuna sandwich, smoky bacon crisps and a bottle of 'touch of fruit' mineral water, (strawberry of course), and flicks through a copy of the Daily Mail. Despite the fact that no-one can decide whether to take the East or West Coast route to Glasgow, he insists that 'buying a map would be a waste of money'.

We set off in a Newcastle direction and then crossed the country and headed towards Penrith. I think the road was called the A66 and there is nowhere to wee. For miles. For ages. And when you have drunk a litre of water in order to rehydrate a husky throat, that's a problem. Still, we are another Service station stop down the line and can relax again without dreading every bump and stop of the brakes.



There has also been a breakthrough in the 'entertainment' department of the bus. We'd previously thought that the video/TV/CD/tape player and overhead reading lights were broken. But, Andy has just found the master switch! We tried the TV first but it's only showing one channel and that's got *Neighbours* on it. So we're listening to the *Virgin Suicides* album by **Air**. And apparently, we have just entered Scotland.

As we drive over the bridge, we see the venue. It seems to be a floating greenhouse. It seems the Renfrew Ferry was once, erm, a ferry! It's kind of moored



to the land at the side of this bit of the Clyde River. We are going to be playing ON the river! "*On the Clyde, on the Clyde, on the Cly-y-yde, you're just a breath away....*"

The load-in is a nightmare, as all the gear, however back-breakingly heavy, has to be



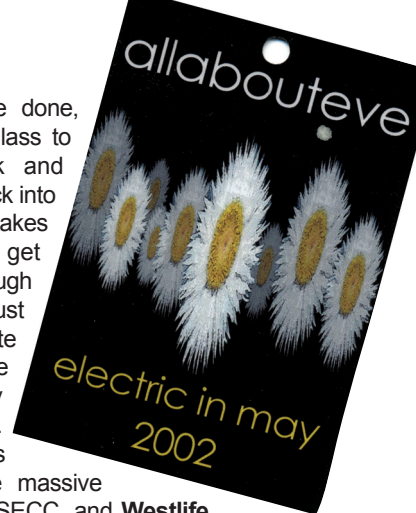
carried down a steep flight of stairs that list slightly as we go. Andy and I head into town to buy some leads and things, and, some food, as we did not eat at Sheffield (apart from the few members of the party who went for that late night Indian meal and are now regretting it).

Proudly catering for carnivores, vegetarians and a vegan, we return laden with Somerfield bags and feel extremely popular as the hungry swoop onto our makeshift buffet table.

The support band for tonight, **Glass**, has arrived and we are running late. It seems that soundchecks often last longer than the gig and last night and tonight are no exception. The acoustics in this venue are problematic due to the glass roof. We take ages and apologise to Glass who deal with it with good grace.

When we're done, we leave Glass to soundcheck and go and check into our hotel. It takes ages to get there, although it should just be a 5-minute drive. There is a mystery traffic jam. The hotel is next to the massive venue, the SECC, and **Westlife** are playing there tonight. We don't often stay in hotels this posh these days. Luxury.

The hotel bar and foyer is packed with little Lolitas all dolled up to see their idols. We sit for a drink and an embarrassed mother approaches us and tells us that she has noticed the laminated tour passes hung round our necks and wonders if we are anything to do with Westlife. She apologises for having to ask but tells us that her 12 and 13-year-old daughters



do with them at all? Are you not even supporting them?". We tell her we're not, but Andy is very flattered that he looks young enough to be supporting Westlife. Maybe the embarrassed Mum is a little short of 20:20 vision.

I go upstairs to my room and get ready. It's got to be the night to wear my new cyberkilt (well, that's what they called it in the very trendy Camden 'boutique' in



which I bought it!). It's nice to have a half hour of solitude. The radio's on and I have a chilled glass of white and a big make-up bag. That's me happy then. The view from my window is magnificent. It's the Clyde and as it's getting dark, interesting shaped buildings are lighting up and cranes and dredgers seem to be moving in slow-motion. It's a beautiful shot of urban prettiness, which, some people think is ugly, but I don't. It's a bit *War Of The Worlds* and I like my sci-fi.

We get to the gig and things are running late. Glass are still on stage so I watch their last 5 songs from backstage through a chink in the curtain. People seem to like them. They are a nice bunch of people. Pity they aren't doing more dates with us as I think the All About Eve audience would possibly get into them.

I have a glass or two of red wine and write out everyone's set-list.

The gig itself is much more fun than last night's as we are slightly less nervous and are more familiar with the new songs. The audience are mostly standing and so we don't have to struggle against the bad vibes that seats can throw up. They respond really warmly, but this has always been traditional for us in Glasgow. There are familiar faces in the crowd and they seem to be 'with us', seem to already feel at home with all the newness.

Back at the hotel, I miss the drinks session, as I'm just too tired. Still, I have a room with a view.

Next day - Friday 10th May 2002



I miss breakfast, which is a shame as I was looking forward to Scottish kippers with an egg on top. I eat a bag of Salt & Vinegar Quavers instead. And a bag of Cadburys buttons, and, a bag of Minstrels.... ■



Sheffield Memorial Hall
Wednesday 8th May 2002

When the ghostly, ethereal intro tape is shunted aside by the brutal sequenced synth and chugging guitars of opener *Let Me Go Home*, it's a jaw-dropping moment. So this is what All About Eve 2002 sound like! As Julianne's unmistakeable vocal cuts through the dark, brooding instrumentation, all is suddenly right with the world after the initial surprise, and we're left to experience the band's first new material since 1992. Julianne's lyric focuses on some favourite topics - personal freedom, and that people are more than they might at first appear - and by the time the principal, hypnotic guitar riff brings the song to a close, we're still slack-jawed : but with delight rather than surprise.

The band continue with another newborn song, listed on the setlist under its working title of *Dream*, which it will retain for a few more shows before being listed under its new title of *Somebody Said*. In marked contrast to the brash opener, *Somebody Said* is more of a slowburner. There's little of the acoustic at play here, however : if anything, the song is more akin to some of the songs on the oft-overlooked Mice album, *Because I Can*. Julianne's gently-vocalised, dreamy investigation of the dangers of reminiscence wraps the audience in a warm sonic blanket, assisted by Rik's (literally!) spectral keyboards and Toni's delicate guitar - which is at complete odds with the opening song, giving us some small indication of his versatility.

Toni looks visibly nervous, having remained

mostly unmoving all through the two opening songs. However, on current evidence, we are reassured that he's the right man for the job : his playing on the opener was as muscular, powerful and precise as his playing on *Somebody Said* is delicate and wistful.

A taut rendition of thoroughbred live favourite *Flowers In Our Hair* follows, and is greeted with unmistakeable delight from everyone, both on and off-stage. Toni is cheered on, producing a note-perfect reading of a favourite from another era of the bands career, and we are rewarded with a worried smile from the new Eves guitarist as he starts to move around the stage a little more confidently. He has no cause for concern - and neither do we : *Flowers...* is as potent as ever, as is the follow-up, a storming *In The Clouds*, as much of a crowd-pleaser as ever. The bridge section, with Julianne's stratospheric vocal and Andy's rolling bass standing proud, sees its usual Spoon Squad-inspired count-in, and as the closing notes ring out into the darkness, the cheers are long and loud.

A wonderful reading of Mice's *Blue Sonic Boy* follows, complete with the usual "nutty centre", which gives new man Toni another chance to demonstrate his sure way with a powerful riff, more than ably backed up by Rik, who stands at the opposite side of the stage by Andy, both players underpinning it all with the finesse we've come to expect.

After lengthy and deserved applause from the audience for *Blue Sonic Boy*, Toni faultlessly reproduces the intro to *The*



Sheffield soundcheck

Dreamer. The audience are delighted and let the band know in no uncertain terms, producing broad smiles from both Andy and Julianne as the band launch themselves into more familiar territory.

Andy then announces another new song : *Daisychains*, another instant classic whose origins may (or may not!) be slightly betrayed by the fact that the legend *Kid A* is inscribed beside it on the setlist. Despite the humourous reference to music press favourites **Radioheads** more 'experimental' recent output, if anything the reference point here is French avant-gardists **Air** : guitar is kept to a minimum here, the lead taken instead by Andy's slow-motion bass and Rik's melange of synthesiser, underpinned by a rolling, echoing sequenced drum pattern.

5/16/02
- 8/5/02

Let Me Go Home
DREAM
Flowers
In the clouds
Blue Sonic Boy
DREAMER
Kid A (Ghains Daisy)
I Don't Know
Phased
Father
Sodium
Wishing the hours away
Bounce → OUTSHINE THE SUN
- Martha? Life on Mars?
TBC: Summer? Jesus? Angel?

The peace is broken by the arrival of a trio of much harder material : first, a fabulously re-tooled *I Don't Know*, driven along at seemingly twice the speed of the original, then one of the meatiest readings of the evergreen *Phased* I've ever heard, Toni and Rik making a fearsome pairing on guitar. Then we're stunned into submission

again by the arrival of another untitled newcomer, later to be christened *Ctrl-Alt-Delete* (yet oddly entitled *Father* on tonight's setlist), a driving, heads-down rocker with plenty of attack.

You certainly couldn't ask for a more diverse-sounding set of new songs, something amplified still further by the

arrival of yet another newcomer, the eerie *Sodium*, a sea of shadowy keyboards, clattering sequencer and queasy guitar, that forms the perfect backdrop for Julianne's lyrical tale of paranoia and panic attacks. When the subsequent classic *Wishing The Hours Away* follows, it's a relief : there's a real sense of the audience exhaling the breath they've been holding throughout the duration of *Sodium*. Again, Toni delivers a trademark Willson-Piper guitar part with aplomb.

The final new arrival of the evening is another heads-down rocker, simply entitled *Bounce* (presumably because of the effect it has on the audience!) on tonight's setlist, but later to be christened *Make It Bleed* - another apt enough title. Toni powers through it with a swaggering stop-start riff worthy of **Led Zeppelin**, whilst Rik enjoys a moment up front with a guitar interlude of his own, before the song screeches to a halt. That the band then choose to close the main set with the wondrous *Outshine The Sun* is near to sensory meltdown : however, the usual lengthy soloing that closes the song is truncated tonight - maybe not unsurprisingly, given how much of Marty's personality resides in that piece. Then again, the band have nothing left to prove, Toni perhaps least of all.

Julianne and Andy's heartfelt thank-yous close the main set, and we're on our feet, applauding : and whilst sometimes we clap just to get the band back on stage, this time we're simply applauding what we've just seen. It seems no time at all before the band are back on stage. A blinding and hugely energetic *Every Angel* winds the audience up once more, and we're left wondering how the band can close out the set, with the usual closers already out of the way...



We have our answer after Julianne teases us by heralding the next song as one written by Toni following his arrival into the band - consequently most of us are thrown as the opening, unmistakable notes of **David Bowie's** classic *Life On Mars* ring out. In a way, it's the perfect closer for being so unexpected, and the band do full justice to the song, Julianne's voice riding high and clear above Rik's note-perfect keyboard, Toni's unerringly-timed guitar, Andy's lynchpin bass and Del's effortless drumming, which steals the show as the filmic ending closes the song.

And so it's over. The first show of the tour, the first performance with Toni on guitar, the first concert showcasing new material by the band since they returned to active duty... and seemingly everyone is happy. As the audience file out into the darkness of the Sheffield night, they're not only reassured of the future of their favourite band, but are also wondering how the Eves are going to top the magic of this evening, possibly the most pivotal for the band in nearly a decade. If only we'd known what was to come...

- Dave Cooper



**Shepherd's Bush Empire, London
Friday 31 May 2002**

The Empire provided the end of the tour with an impressive visual flourish, its stage awash with vivid colour as sweeping arcs of purple and green present a genuine sense of theatre. Hanging before the abstract patterns of the backdrop, luminescent clouds of smoke drift aimlessly beneath the lights. It's a real treat to see the band playing in a setting they so richly deserve.

Our patience is finally rewarded when intriguing sound rises from nowhere; Julianne's voice, treated, looped and wholly dramatic, the equivalent of a movie's opening credits. The sense of anticipation is suddenly a physical commodity. Necks are craned to catch sight of the band amid the colour and the clouds. As the voice fades, Del counts in an electronic backing of pulsing bass and industrial percussion before Toni and Rik's guitars establish the layered contours of *Let Me Go Home*, an ideal, pace-setting opener of inviting melodies and purposeful arrangement, propelled by

hails of rigorous, unyielding guitar. Julianne times her entry to deliver the first vocal to a second wave of approval.

The tone is therefore established for a set which mostly showcases the more forceful, guitar-driven *All About Eve*; a sublime fusion of bruising rhythms and walls of copious, daunting guitar, crystallising Julianne's delivery while carefully giving her room to breathe. This is *All About Eve* with an acoustic bypass, the antithesis of cabaret seating and placid atmospheres. Needless to say, there isn't a single fairy light in view, just beams and arcs of striking, flashing lights, circling the band and throwing them into hues of glowing, glorious colour.

Make It Bleed and *Ctrl-Alt-Delete* maintain the direction of the new songs, both proficient and pleasingly salient affairs. They rise fearlessly to the challenge of matching both the galvanic backbone of a rousing *Phased* and the strident diversion of old favourites *The Dreamer* and *Flowers In Our Hair*. Shedding his sense of seclusion from earlier in the tour, Toni is

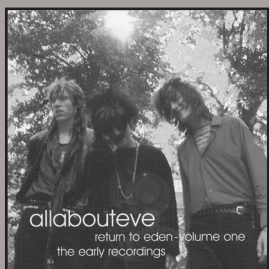
now in full flow. He is rarely still, ducking and diving as if avoiding a torrent of bullets one minute, and encouraging the fervour of the audience the next. It's suddenly hard to imagine the band without him. Julianne in turn induces smiles from Del by saluting the momentum he maintains during an incendiary *Blue Sonic Boy*.

The solemn vein of *Sodium* causes moments of pointed introspection in the audience as Julianne, separated by a solitary white light from above, contrives an abject sense of isolation. The mood is maintained by *Wishing The Hours Away*, and a more leisurely pace is typified by *Daisychains*, a train of thought that delivers us from the clamour of the show to beneath the balmy of midsummer skies, and *Somebody Said*, an undemanding tribute to the uncertainty of memories. Both songs are evidence that in spite of changes in pace, the mood of the set, and therefore its momentum, is never surrendered.

Outshine The Sun ebbs and swells before us like the bow shock of a distant explosion; rising high, a phantom moon adorned by

barbed wire, before, in a finale dominated by Toni's fevered guitar, descending to the floor like a wounded beast. The ovation lingers in proportion to the acclaim, and the Eves eventually take to the stage again amid incessant cheers. A stirring and brisk *Every Angel* and a well-received cover of *Life On Mars* follow, before the band disappear again to deafening applause. Unperturbed, and knowing this is the end of the tour, the crowd wants even more, and it's no surprise when the band returns for two more songs. The announcement of *Our Summer* receives perhaps the biggest cheer of the evening, and the band respond by playing it as though for the very first time. The audience is then enraptured by an epic *Touched By Jesus*, which starts with perhaps my most enduring image of the tour: Andy and Toni seated on their monitors on opposing sides of the stage as they trade riffs at the song's outset, while Julianne kneels centre-stage for the opening verse. It's impossible not to be moved by the wave of emotion as each crescendo is reached, before the song, and the tour itself, is brought to a momentous finale.
- Chris Owen





all about eve **return to eden volume one**
the early recordings
 jamtart records aaevp5
 released 8 may 2002

tracklist :

d for desire / don't follow me (march hare) / supertime / end of the day / love leads nowhere / in the clouds (first version) / appletree man (demo) / shelter from the rain (b-side) / every angel (demo) / in the meadow (demo) / our summer / lady moonlight (b-side) / our summer (extended mix) / flowers in our hair / paradise / devil woman / flowers in our hair (extended mix)

Return To Eden Volume One was released back at the start of the May electric tour, and went on sale for the first time at the first gig; Sheffield. If you happened to buy the CD at one of the gigs, then it was me who sold it to you. If you were lucky, you walked away with one of the 200 copies signed by Andy, Julianne and Tim - we had a few on sale at each gig. And at each gig, without fail, there were three distinct groups of people coming to check out the CDs that were on sale at the merch table.

Type 1 : The Ones In The Know. These were the people who had already heard that the CD was available; who knew exactly the significance of the track listing. No umming and ahing over which CD to buy; march right over to the merch table "*Return To Eden* please". "No problem, that's twelve pounds please". Easy. Everyone's happy.

Then there's Type 2. The Ones Who Got A Surprise. These are the people who obviously know a bit about the band and the back catalogue, but weren't aware of the CD being released. The tell-tale signs here were usually obvious to spot; the tug on the partner's sleeve, the outstretched hand (shaking slightly) pointing at the tracklisting on the back of the case, the gleam in the eye, as they realise "It's got

D For Desire on it! Can I have one please." Another satisfied customer.

Then there's Type 3. The Curious Grazer. Here we have someone who's not quite sure what they're looking for. Just browsing. Maybe looking for a CD with *Martha's Harbour* on it. Often the Type 3 person will just ask for the newest CD. "Well, this one is new, but it's all old stuff. Just came out this month." That confused more than one person, but a few more questions and answers later it's all clear. Sometimes they buy, sometimes they don't.

But whatever the outcome of the potential sale... what's the big deal over a CD that consists of material that's 15 years or more old????

Well, where to begin. Almost all of the tracks are released here on CD for the first time. They represent the entire output of the first four All About Eve singles from debut 12" *D For Desire* in 1985 through to *Flowers In Our Hair*, which was released in 1987. Also included for good measure are a few alternate demo versions, and the rare track *Supertime*, which was previously only available on the 1986 compilation LP *Gunfire And Pianos*.

So basically, it's a treasure trove of early All About Eve, the entire recorded output that preceded the first album. And if you were wondering about the name, the band's early record label was **Eden**.

For many people I'm sure - in fact I know from the reaction it was getting when I was selling it - that this CD will have been the first chance to hear many of these songs. What will be the response to *D For Desire* on first hearing it? Back in the late eighties, when the collectors market for vinyl was booming, a copy of the original 12" would have set you back up to £80 - way beyond the pocket of the average fan, and that's why so many people who came to the band late have never heard this material. Even the second and third singles used to command prohibitively high prices. I took the cop-out route 12 years ago and paid a fiver for the 7" bootleg of *D For Desire*. I hated the idea of putting money into a bootleggers pocket, but I was DESPERATE to hear the two songs that made up the impossibly expensive 12".

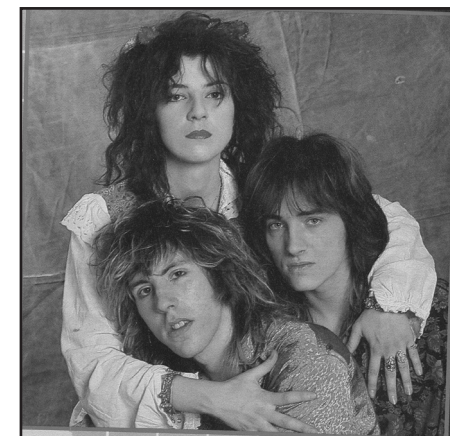
And then I listened to it and was... gobsmacked. The production and sound of the first All About Eve album most definitely hadn't prepared me for the rawness of this single. And that's one of the great things about this CD; give it a spin and within 25 minutes you're transported from the driving late 1985 sound through to the more melodic All About Eve that had developed by late 1987. It's an evolution that in 1985, listening to that single for the first time, would have been almost impossible to predict.

So apart from the very early tracks, what other goodies does the CD throw up? The demo versions of *Every Angel* and *In The Meadow* presented here are both noteworthy as they come sporting a 'first

draft' set of lyrics (these, and the lyrics for several of the other songs, are included in the booklet). Even having played this CD many times, it's still more than a little unnerving to find Julianne launching unexpectedly into the line "*Above you, the love you need my orphan child Electric love descending like a dove*" mid-way through *Every Angel*. The arrangement of this version is also noticeably different to the album version, lacking somewhat in the punch and drive of the 'finished product'.

In The Meadow (demo) is even more lyrically different to the familiar version, opening up with "*Girl on a unicorn riding through the storm fields*", which was later to become "*Girl in uniform grey and white and crisp, clean*". As with all the demos on the CD, it sounds great - no dodgy home recordings here.

And what about *Devil Woman*? To prove that *Iceland's Wham* cover wasn't the first time that All About Eve unexpectedly covered someone else here we have... yes, the 1976 **Cliff Richard** hit a la Eves. Spinning the CD on random play this makes an uneasy bedfellow should it turn up next to one of the earlier tracks, but taken at face value it's a light and fluffy track that your mum would probably like. Probably...

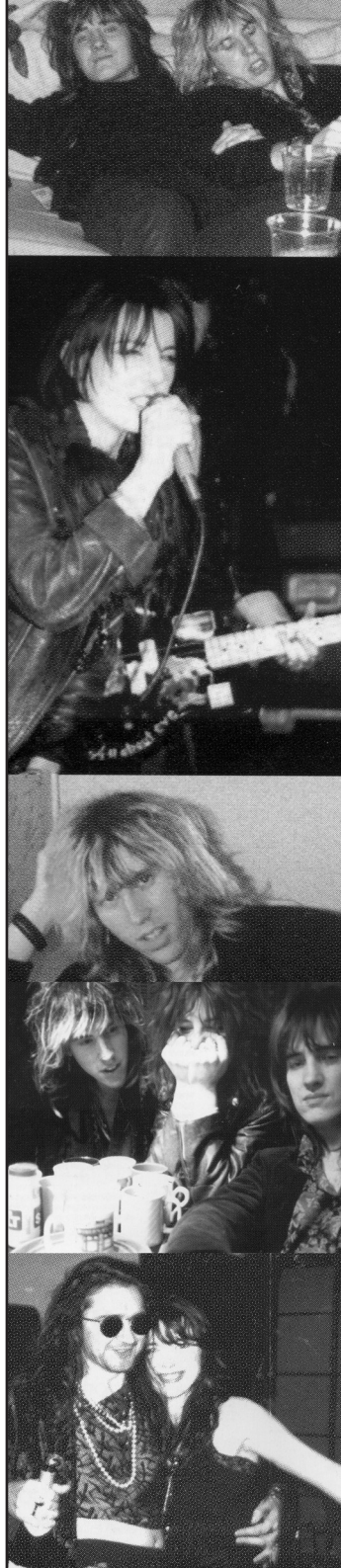


One of the highlights of the CD (apart from the chance to finally get a decent copy of live favourite *Our Summer*, and that's worth the asking price alone) is the original version of *Lady Moonlight*, which first appeared as the b-side of *Our Summer*. But is that more of a highlight than the early version of *Shelter From The Rain?* Or *In The Clouds?* Or *End Of The Day?* Who's to say. There's something here for just about anyone who's ever called themselves an All About Eve fan. It's an easy thing to say, but if you like this band then this really IS an essential purchase.

These days bands (and I use the term very loosely) come and go as quickly as special offers in your local fast food outlet. We rarely get the chance to hear a band develop over a period of time. From the first promising, often tentative, and often self-funded releases, their sound and song writing ability changes (and hopefully improves) until they find their own 'sound' and gain the confidence that they're becoming masters of their art. Sometimes, of course, it's a good thing that a band never gets past the first faltering steps on the road to longevity. We can all think of a few examples. But this collection of all the pre-Phonogram releases, with b-sides and a few demos included, gives a glimpse of All About Eve's journey on that path. And it's been a journey that in their case so far hasn't ended. In fact, *Iceland* is proof that the journey most definitely continues.

One last point of note. The CD carries the *Volume One* tag. So what could that mean for the future? Return To Eden Volume Two? More demos? Live recordings? Unreleased songs? There are plenty of dodgy quality demo recordings from around 1986 in circulation amongst hardcore fans, but nothing that would ever stand up to a 'proper' release. Maybe some modern trickery could enhance the sound of any mouldy old tapes that are lying about in Andy's attic or Julianne's junkyard. Who knows. But if Volume Two never happens, then I say let's not worry about it - just be happy that we had the chance to get hold of Volume One. It's well worth twelve quid of anyone's money. But I would say that, wouldn't I - see you at the merch table in April!

- Derek Timbrell



The EDEN 12" Collection

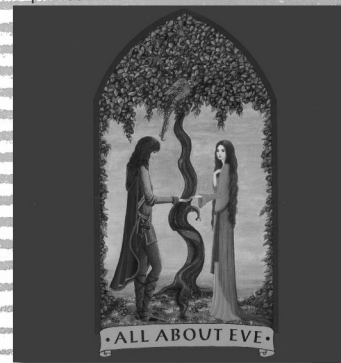


EDEN
d for desire
don't follow me (march hare)
released July 1985

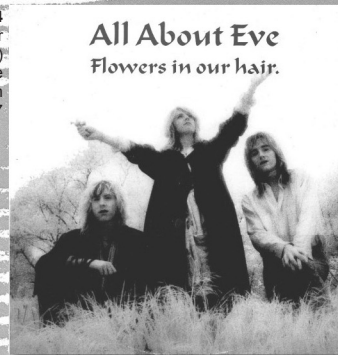
THREE STEPPES TO HEAVEN

ALL ABOUT EVE
In The Clouds (Eden)
GOOSE bumps a go-go on 12 inches - from the fruit cellar to the crow's nest and back again. Prickly music delivered in a coolly assured manner. On the one hand, the simple, dream-like title track, on the other a purple "End Of The Day" built along satellite principles, intermingling classy phases that keep you indoors for hours. There are pop hermsies aching to burst in All About Eve, this is only the swelling.

EVEN X3
our summer (extended)
shelter from the rain
lady moonlight
released April 1987



EVEN X4
flowers in our hair
(extended mix)
paradise
devil woman
released June 1987

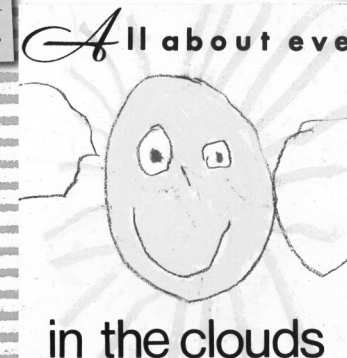


All About Eve
Flowers in our hair.

Reviewed by
Chris Roberts

ALL ABOUT EVE 'D For Desire' (Eden) If *All About Eve* isn't one of the best five films of all time, I will eat a fully-grown car park attendant a week on Wednesday. The group of the same name includes Julianne Regan and Manuela Zwingmann and contrives to create a gouache Baltic ballad with stirring vocal interplay and a heart like a dynamometer.

It would be shallow and unfeeling of me to mention 'A Kiss In The Dreamhouse' at this point. 'D For Desire' is about roses, the blood of poets, pain, stranger jewels, and the thrill of the chase. Exhilarating.



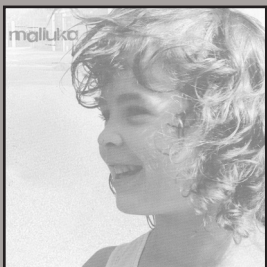
EDEN
in the clouds
love leads nowhere
end of the day
released April 1986

SINGLE OF THE WEEK

ALL ABOUT EVE
OUR SUMMER (Even/Nine Mile)
WHEN I saw the sleeve I almost wept. You button down people's ears with tales of glorious contemporary beauty and the glowing disc of delight in question then turns up sheathed in some revolting medieval spectacular! Oh God... Consequently the only thing to do is get your doublet and hose in a speedy twist over the lascivious malignance within, containing that greatest of all reliefs, a chorus. A circular temptation with a smooth guitar sliding stylishly up around the coolest vocals.
Produced by those awfully nice Mission people it has just enough thumping power and glistening strength to fill a nation's jaded ears, syringing out that Curiosity and Erasure bilge. A well delineated giant of a song.
The heat is on...

ALL ABOUT EVE

FLOWERS IN OUR HAIR
"WHERE have all the flowers gone, Sun Children?" cries Julianne. *Sun Children*/What planet did she escape from? Us urban deprivites haven't seen the sun for many a long year. And, in the depths of our subterranean pleasures palaces, strapped to our typewriters, the very last thing we need is sanctimonious hippy children to foul up the carefully controlled atmosphere of unpalatable nastiness brought on by too much Swans, young Gods and hip hop. "Flowers" brings to mind days of contented zither-playing and complacent middle class twits sitting in fields being mellow. "Flowers" is Glastonbury 1967 and I hate it.



malluka

the deceptive sound of this

fierce panda nong13cd

released 13 march 2000

tracklist :

tupelo / the deceptive sound of this / cut off your nose / strait-jacket tailor / beehive / boat song / hollow men / fake (hidden track)

The Deceptive Sound Of This was the final release by Malluka, Toni Haimi's last full-time venture prior to joining All About Eve. Whilst not a full-length release at 8 tracks (and one of those being 'hidden'), it provides a tantalising glimpse of Toni's playing in a different arena and showcases not only his versatility, but also that of the rest of the band.

Opener *Tupelo* is perhaps the most typical song on offer here, an engaging three-minute guitar-led indie rocker shot through with a rich vein of melancholy. The character in the song leaves his home for Tupelo, which he believes is a place of opportunity - however, his journey isn't as straightforward as he had hoped: "I know it's never easy to be finding the right road / I thought that Tupelo was just around the corner". As always, what seems so attainable can only be gained after a struggle - one which the protagonist here seems unwilling or unable to make.

The title track is similarly propelled along by Toni's clear, cutting guitar lines, and again is possessed of a strong sense of sadness. After the calm of the verses, Toni's guitar steps in and takes things to another level for the plaintive choruses, the song building up to an impressive ending.

Cut Off Your Nose, on the other hand, is truly schizophrenic, the frenetic opening riff - which itself further demonstrates Toni's versatility - giving way to a sparser central riff and a timely reminder from vocalist **John Hutcheson**: "Cut off your nose to spite your face / ... / It's easy not to try / Don't you want to sit tight / You can smile, teeth white as white / polish up your halo / it's easy not to choose". Railing against this inertia, Toni's guitar builds up from sparing lines to a fuzzed-up firestorm as the song goes on, giving way to an eerily affecting bridge section and a crafty stop/start section that leads to the song eating its own tail.

Strait-Jacket Tailor follows, and provides one of the undoubted highlights. One of the more ambitious arrangements, it covers a range of moods. An anthemic opening gives way to a deliciously eerie verse, "He's far away from home", intones John, unravelling an unnerving examination of society and the way it moulds people. "Sowing the seeds of a life that's not easy / sewing the seams of a jacket of dreams..." A minute in, Toni's guitar is allowed some space to weave its own magic, interwoven layers of careful rhythm and lead work building steadily to provide a release for the rest of the song.

Beehive returns to a more propulsive style, a slow but atmospheric opening giving way to a dynamic and highly memorable riff on which the song is built. Toni is given sterling support here by the taut and precise rhythm section of **Carlos Rocca** (bass) and **Shawn Park** (drums), who faultlessly take the song off on numerous frantic tangents, only to return to the central riff with impeccable timing.

Boat Song is the longest track here, and probably the one that requires the most plays to sink in. A queasy bass riff opens proceedings, before Shawn's careful drumming and Toni's positively glacial guitar pick up the tune. "At the end of the day we have nothing to say..." is the lament, and John provides some of his strongest vocals here. The tone here is one of farewell, as our protagonist bemoans the fact that their friend/partner is "tied to the past", and Toni's guitar provides a mesmerising playout as the last minute of the song approaches, all aching melancholy and missed opportunities.

As an antithesis, *Hollow Men* is a buzzing powerhouse of a song, built on powerful riffing from Toni and John, who also provides his most forthright vocal on the whole CD. "I'd rather just sit and stare at the wall", he reminds us, before admitting that "I think you saved my life today / ... / I wouldn't have it any other way" - a more positive outlook breaking through the

stormclouds, a balm for the lonely reflection of the earlier material. The song builds relentlessly, until you're sure something will have to burst - until finally a repeating guitar figure winds the song down like a clockwork toy.

That was the last song listed on the sleeve, but if you leave the CD running, just over a minute of silence passes before the listener is rewarded with the additional track *Fake*, which shows another side of the band. Over a repeating drum pattern, John delivers a treated vocal, accompanied by some of the most inventive guitar and bass playing on the CD. "I'm a fake, I'm a fake / I only know how to take", admits the vocodered vocal, "I'm a fake, I'm a fake / No promises left to break". Finally, Toni's guitar, chiming like some rusting antique clock, is all that's left...

Overall, *The Deceptive Sound Of This* is an effective and endearing sampler of all that was good and intriguing about Malluka, and it's a great shame that the band's story ended here, when they evidently had so much more to offer. Whilst it's encouraging to hear Toni demonstrate his skills as an atmospheric and emotive player, all of which bodes well for his time with All About Eve, one can't help but wonder what Malluka would have done next if history hadn't dealt them a losing hand...

- Dave Cooper

also by malluka...



Who Can See The Wind / "Fake" (7), Fierce Panda, NING74

Dancing In A Minefield (CD, Rosebud)



blinded by the light



No Christmas gigs in 2002 - but instead two oddly timed gigs over a weekend in August. One in Oxford (22nd) at the Zodiac club and one at a festival in Canterbury (24th).

At first glance the Zodiac Club gig looked more promising! A straight forward rock'n'roll night out at a splendidly dark'n'dingy mosh pit, just the job.

The Canterbury affair I had my doubts about. Not even top of the bill of a line up that included a whole host of names I'd never heard of and most from a genre that could loosely be called "prog rock" - uh oh - shields up!

The Oxford gig did exactly what it said on the tin, the Canterbury outing I'll come back

to later. The new songs were the points of interest really so let's do that first...

The set opener is a newbie called *Let Me Go Home* so how does that catch me? It has loops and keyboards underneath it and those extra ingredients make it kinda funky and I like that. The opening guitar bit is very hooky and reminds me of the red alert claxon on **Star Trek**. Julianne is a knees bending, bobbing, confident vixen these days and she pouts her way through with that silky sexy voice of hers - very nice. "*I have flowers in my garden - you have never seen*" is I hope, a statement of defiant intent for the new album and a great opening line for a gig. Reminds me of the **Mice** era quite a lot - it would have fitted in quite easily.

I have a TOP bop to THAT, in the black walled gloom of the Zodiac's dance floor and then thoroughly tire myself out dancing like a loon to some of those golden oldies *Flowers In Our Hair* et al.

The next newbie is slow and long and is called *Daisychains*. This has the feel of a song that musically isn't quite finished. The lyrics are wistfully sentimental and histrionic - almost a kind of half dreamed fantasy - "*there's beauty in everything, if I'm queen you're king*" is a lovely thought but how many of us really "*drive home wearing daisychains*" - not many I guess, but that's our lack of imagination! It's a very understated song with lots of swirls and swishes in the background and that is its charm for me - it's a dreamy song - maybe its better remaining unfinished like all the best dreams...

Time to mention the very inventive lighting rig at the Zodiac? Well I have now! A few more oldies lift our nostalgic hearts - an opportunity to go "1-2-3-4" during *In The Clouds* ...

Ctrl-Alt-Delete is new and a bit of a stormer! No dreaminess here, "*All of the beautiful things that were in my head you destroy!!*" - bit of anger there, a bouncy riff driven number with lots of builds and breakdowns and build up agains. Very danceable with a lovely wail of guitars in the middle - grand. "*I think I got out of the wrong side of my bed*" - "*I want easy street - press Control Alt Delete*" - how VERY modern - whatever happened to all the crushed velvet!? I absolutely LOVE this one! Energy and bite.

Its great how the Eves cover so many musical bases and another newbie takes us back down the softer, sentimental, wistful route - its called *Somebody Said* and is notable mostly for Julianne's beautiful vocals. A bit more worldly

realism in this one though "*and I hear you steer clear of drugs these days though I have my doubts*" - one for the folks who worship *What Kind Of Fool* and the softer side of the Eves.

Sodium is for me the most complete of the new songs - and the only one that I think is 100% ready to be put straight onto a new album. A ghostly echo of a loop and some lyrics that really speak to me. Though other new numbers in the set are very danceable and fun, THIS is the song that moves me in the set - one to tuck away as a little treasure.

The sodium is in the street lights and there is despair in the image of someone walking around London "*with my head in an A to Z*" who is "*aching to be taken in*" a song about loneliness, isolation and distress "*let me into your house, because my house, is all panic attacks I just can't relax*" - its sad, real and comes from someone who's lived a bit. "*Candle wax and black plastic bags*" indeed - the music is the perfect melancholy backdrop to the words. Likely to be the star pick of the new album I suspect.

Sodium and *Daisychains* sit a little uneasily in a mid set slow down that I know the band are mindful of. Old and new sit a little curiously alongside one another - the transition from old to new has a very interesting if unfinished feel to it.

Make It Bleed highlights the sudden pace changes in the set. Another very danceable riff - I hook arms with a dance partner in crime and we bounce up and down like FOOLS! I just can't help it, the rhythm is just begging you to dance. I've barely got time to catch my breath during this one - one lovely danceable build up quickly follows the next and it just clips along. Not a miserable song about emotional bleeding or anything like that

- more a riot about taking things to the edge maybe, living life to the full! Great fun - it doesn't make me bleed at all although I might have a heart attack dancing to it (there are worse ways to go!)

"Now hang on" (says my frantic Editor) - "what were the gigs like? You were supposed to be covering the gigs!" Oxford as I said was fine, it was a rock'n'roll gig with new songs, what more could one ask? What more can I say about it? Canterbury was a bit different!

A half empty festival site, no proper burger vans and an almost sleepy atmosphere that I found a bit oppressive, lightened only by a local transvestite shouting a lot! A Hari Krishna contingent compounded the dreamy feel of the day and as we waited for the Eves, I was reminded of the days of the Mice inter city trickle because the area in front of the stage was deserted.

It filled up as the Eves came on but it was still beaming daylight and it felt and looked a bit odd. Toni in particular looked like a vampire Barbie doll who'd been let out blinking into the sunlight too early! The energy was there but it was an odd crowd and Toni had all sorts of guitar troubles - particularly during *Phased* which was a shame.

It even took me a few songs to get bopping - it just felt a bit wrong. *Our Summer* and the energy of some of the new songs rescued the gig for me and I had a good time and I saw a goodly number of others enjoying it too.

I don't think this festival was a good showcase for the Eves. It was all a bit amateur-ish and totally the wrong audience in my view. I hope the money was good and we never go back!

Oh I'm at the end of my review. The usual rambling affair! In conclusion fellow Evesters, I think all is in pretty good nick and the future looks bright - I'm not sure that the evolving new set will carry the Eve traditionalists along but it IS evolving and I find that very exciting.

Grab em while you can folks at a venue near you. As Julianne says "I know... that nothing lasts forever, so this can't last forever...."

Roll on that new album...

John Lynch, October 29 2002



allbackto mine...



With All About Eve's sound incorporating an ever-increasing number of musical influences and covering an ever-expanding number of genres, have you ever wondered what lurks in the band members own record collections? Well, wonder no more... in the first of an occasional series, Dave talks to Julianne about the highs and lows of her record collection : the records she enjoys the most, the ones she bought most recently, and even some that she would, perhaps, rather not mention...

What was the first album you bought?

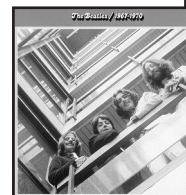
It was *Sheet Music* by **10cc**. I remember it well because I had saved up for it out of my pocket money (and paid £2.49 for it) and had gone to W.H.Smith's in Coventry City Centre to buy it. I must have been about 11 or 12. It was a big day, although



I don't own it anymore. It's long gone by the wayside. But I know I LOVED it at the time. I'd had

albums bought for me before, when I'd pestered my Mum. I already

had the **Beatles** double red and blue albums, thanks to her, and had sneaked the following of her records up to my room on 'long-term loan': *Elvis Live at Madison Square Garden*, *Surround Yourself with Cilla*, *The Sound of Music* and *The Waikiki Beach Boys Play Hawaiian Guitar*.



What's the record that never fails to make you happy?

Hmmm. I'm having a problem with this one. Can I just give you some song titles?

You're My Best Friend by **Queen**

- The best feelgood song of all time for me. In fact, loads of Queen stuff!

The Laughing Gnome by **David Bowie**

- Someone I love wants this played at their funeral!

Waterloo Sunset by **The Kinks**

- A gorgeous, romantic story. Makes me like London.

Sunshine Superman by **Donovan**

- Good childhood memories...

Planet Earth by **Duran Duran**

- Used to dance to this! Really uplifting song.



Hmm...God, I'm not a very happy person!! Can't think of any more at the moment.

On the flipside of that, is there an album that never fails to make you cry?

I'm going to sound pretentious because the albums that usually make me cry are the albums I put on when I'm really down and blue. I have a head start on sorrow, so I'm cheating really. I'll sound extra pretentious when I tell you that they are two of the very few classical albums I've got. One is by **Arvo Pärt**. He is from Estonia and is a genius. I heard his stuff on the radio about 8 years ago and went out and bought an album called *Tabula Rasa*. The piece that gets me tearful is called *Requiem for Benjamin Britten*. It is a cascading but slow-motion dive into the depths of all blue chords, minor oblivion. I hear this and feel alive but oh so human and frail and pathetic. But that's GOOD sometimes!

The other is a piece called *The Black Swan of Tuonela* by the Finnish composer **Sibelius**. I've had the album for about 25 years. One of my uncles gave it to me. It is the darkest, most truly gothic piece of music you can hear and still be on this side of Hades.

Do you have an album you put on to annoy the neighbours?

Anything by **Marilyn Manson**. Yes, I know I'm supposed to be too old to be annoying the neighbours with CD's, but Marilyn does it for me every time.

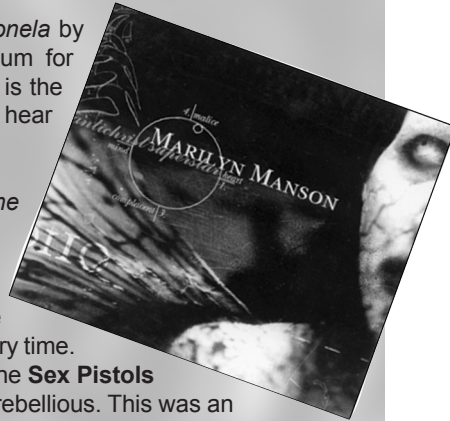
I remember back in 1977, living in Ireland, playing the **Sex Pistols** album out of my bedroom window and that *did* feel rebellious. This was an album that in the Catholic Irish republic, you had to make a special order for and pick up from the record shop in a brown paper package! And then you could play a song about a girl having an abortion at TOP VOLUME out of the window and hope to offend someone. (You understand that she didn't have an abortion at top volume but I simply played the RECORD at top volume...!)

So what's the album you bought most recently?

Well, the single I bought most recently was the **Sugababes** *Freak Like Me* which I think is the best single of this year so far. Truly. Don't care if it's not cool - it's *brilliant*. It has such attitude. I wanted to turn it up to beyond the extremes of the volume dial whenever it came onto the radio. As for album, well, it was an album by **FC Kahuna**. I'd heard a fantastic track on the radio several months ago and it was called *Hayling*. I hunted this down to the *Ministry of Sound Chillout Annual 2002* album and then when FC Kahuna brought the album out containing that song, I had to buy it. It's called *Machine Says Yes* and there are some great tracks on it. The girl who sings the vocal on the track *Hayling* is called **Hafðís Huld** and she has sung in an Icelandic band called **Gus Gus**. She has a gorgeous and ghostly voice.

OK - everyone has a record or two in their collection that they're embarrassed to show their mates. What's the most embarrassing album you own?

Well, I'm not really embarrassed by any of the records that I have gone out and bought

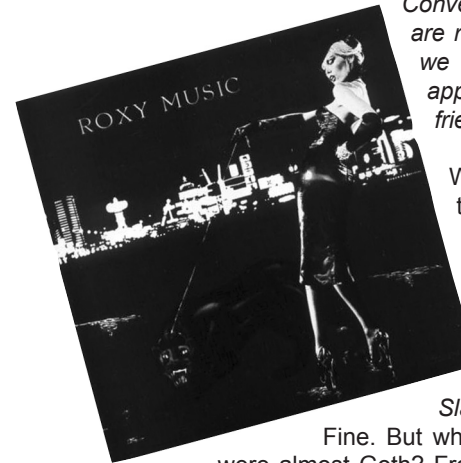


for myself, but, having been in the 'industry' for years, I do own albums that have been given to me by record companies and various individuals. One of them is a **Jimmy Osmond** album from about 3 years ago!



But if you're talking about albums that are seen to be 'uncool' then I can help you out there. I am laughed at for my unbending resilience to binning my **Def Leppard** albums. I am mocked for my albums by late 70s / early 80s glam-rockers **Girl**. I am snorted at for clinging to my vinyl copies of **Lynsey de Paul** albums. And now that **Gary Numan** is 'cool' again, (nice one Sugababes!), everyone has finally stopped slagging me off for my Gazza collection...

Conversely, we all have albums in our collections that are relatively obscure or otherwise overlooked, that we adore. Do you have a little-known or under-appreciated album you're always 'talking up' to friends?



Well, 'younger' friends get seduced into listening to the holy trinity of **Japan**, **Ultravox** and **Roxy Music**. Those friends that were just a bit too young to experience the foppery of the late 70s and early 80s.

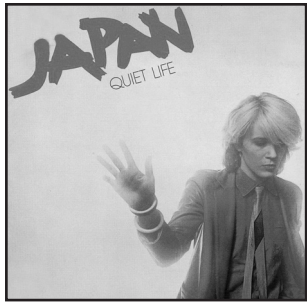
Roxy Music, well, everyone thinks they know them. "Oh *Avalon*!" they say, or "Oh yes, *Slave To Love* and *Dance Away The Heartache* –

Fine. But what about the dark old days when Roxy Music were almost Goth? From the early albums, listen to *In Every Dream Home a Heartache* or *Sunset*... Dark, deliciously dark and...sophisticated. And this was at an age when sophistication was as near to my grasp as the rudiments of nuclear physics. Unattainable to me, but I could still swim in the sounds and words of someone else who knew the secret of it. Oh **Bryan Ferry**'s blue, blue lizard eyes...



Not too distant a Roxy relative, I loved Ultravox massively. No offence to **Midge Ure**, but the era I loved was the line-up prior to his joining. Definitely pre-*Vienna*. The singer who cut on the cover of the first album is etched into my memory. He kneels down, surrounded by TV screens and wears a suit that has been scorched and burned. The track titles are evocative before you even put the needle in the groove. *I Want To Be A Machine*, *The Wild*, *the Beautiful* and *the Damned*, *Saturday Night in the City of the Dead*... And then the second album and the third... Songs with glorious lyrics and primordial synth sounds. Songs like *Hiroshima Mon Amour*, (great film by the way), *Dislocation* and *Slow Motion* (with lyrics like "While we held each other close in the night, while we wheeled away in our own light...."). My God, this was a band whose name I inked onto my school satchel along with Japan.

Japan – my big teenage love. Again, I promise you I'm not just being obscure for obscurity's sake, but it was the first two albums that hooked me.



The albums 'before they were famous', the albums where **David Sylvian's** now velvety and unfathomably deep voice once rasped and snarled and spat. The first album *Adolescent Sex* and the second *Obscure Alternatives*, the first being funky and punky and raw and the second being dubby and grubby and, well, sexy! (I was at a 'funny age'). With the third album, *Quiet Life* the secret of them was let out of the bag like a highly strung Siamese cat. "Ooh, that band you like, I saw them on **Top Of The Pops** last night!" OK, so I had to be big about it and share them with everyone. And have to admit that that album was gorgeous and the fourth (*Gentlemen Take Polaroids*) and fifth (*Tin Drum*)... And all of David Sylvian's solo albums...yes, yes, yes...undying devotion ad infinitum...

Oh yes, and **Goldfrapp**. I love their album, *Felt Mountain*. It is so cinematic and 'grand'.



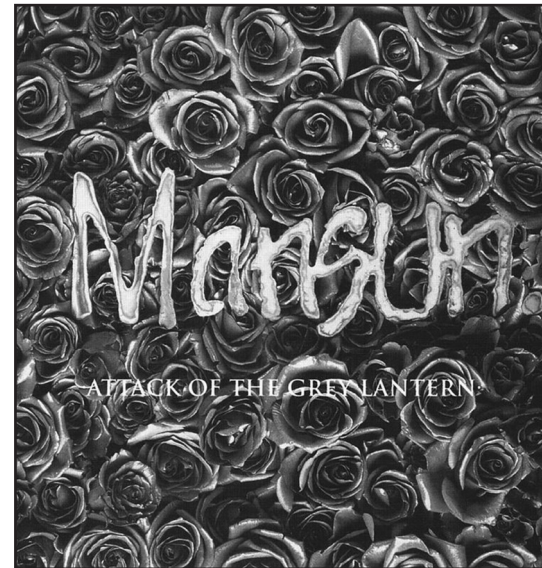
Sadly, most people (apart from Andy) that I mentioned it to thought it 'rubbish'. That's a terrible shame. That woman, **Alison Goldfrapp** has one of the best voices I have ever heard *and* she's not afraid to use effects on it. But then I think effects aren't cheating. They enhance. Even **Kate Bush** did it and she's no cheat! No-one complains if a guitarist puts an effect on his guitar do they? (Unless they are a sad acoustic purist **BORE**).

How about an album that provides instant energy - the vinyl equivalent of a stiff drink of coffee? A Monday morning "Get Up'n'Go" album - do you have a record that does that for you?

No WAY could I play any album to get me up and go on a Monday morning. When I had my day job and had to leave the house at 7.30am, playing a CD was the last thing on my mind. Making sure my skirt wasn't tucked into my knickers was far higher on my agenda. No, I used to wake up to either **Radio 4** or **XFm**, depending on my mood while setting the radio alarm clock the night before. So it'd be either sharp political comment or some indie guitar rubbish.

The best I can do to answer this question is to think of an album that I'd put on when I do my bi-annual cleaning-of-the-flat. Yep, rubber gloves and bin bags at the ready... It's probably the first **Mansun** album. For a while, this was my main 'shake 'n' vac' album. Soaring, cheeky, punky and luscious. Perfect for bleaching, Mr Sheening and Hoovering. Very good for kitchen cleaning and fridge defrosting, with the lyrics: '*Chips from the freezer come in very big portions. Down our end you get fantastic reductions*'.

And then, tidying all the old clothes out of the wardrobe to be bin-bagged and dragged to the local charity shop, a favourite track would be *Stripper Vicar*, ("*Cause when the vicar strips, he gets away with it...*"). But even when not tidying up, **Suede** can still kick me up the arse. It all began for me back in the early 90s with *The Drowners*, and more to the point, its B-side, *To The Birds*.



As well as loving their panoramic and majestic chunks of muted hysteria such as *Pantomime Horse*, I can *always* get up and go to songs like *Film Star*, (which has to be one of the best songs of the past decade), or the earlier *Metal Mickey*. I don't know if this has any significance, but I can clean to Mansun but can't clean to Suede...

Do you have a favourite Sunday morning chillout album?

What's a Sunday morning??

Good answer! And finally - what's the one album you couldn't live without? Your 'desert island disc' if you like?

Just one? Don't you get ten on Radio 4? Oh well, it'll make me focus the mind I suppose..... Oh this is *hard!* OK, so I'm stuck on this desert island and I am not fond of insects and not fond of too much sun. And I'm all lonely. So I'm miserable. Yes, once I've got over the peace and the lapping of the waves and the moonlight...I'm miserable and lonely. What do I want to hear?



It'd have to be a Bowie Compilation. I know that's cheating, but, I can't choose one because they are all so different and span so many years. On my island, I would want to hear *Life on Mars* and a load of things from the album *Diamond Dogs*, in particular *Sweet Thing*. I'd want to hear *Ashes to Ashes* and *Five Years* and *Starman* and every atom of *Ziggy Stardust*. I'd want to hear *Heroes*, the whole album and I'd *need* to hear the whole of the album *Low* and I would probably need to hear the 'strange' side on constant repeat on some dark nights.... Oh basically, I'd want a big fat shiny Bowie box set full of everything. Oh yes, and a mirror and some silver eye shadow.... Any chance of a couple of bottles of fizzy pink wine too?



dearsir...

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

touched by touched by Jesus

Dear I&SS,

Although the wonderful *December* was the first single I ever bought, for some reason I never really got into All About Eve properly until a long time after *Ultraviolet*. However, this wasn't a bad time to become a fan, as the band reformed and I've been lucky enough to see them five times now, in both acoustic and electric incarnations and these have reinforced my view that the band is a very special unit with a gift for amazingly beautiful songs.

It was after I saw the Eves for the first time that I actually heard *Touched By Jesus* and *Ultraviolet* and the former has become my favourite Eves album. This was the main reason I decided to order the last issue of your magazine (and the previous one while I was about it). I was very impressed with the quality of the whole package, especially the background to the songs (and all the B-sides) on this album. In short, it was an excellent read and I look forward to future issues and, of course, the forthcoming album. Judging from the preview of the new songs on the last tour, it's going to be a good one!

Ed Elloway
London

Well, Ed, when it comes to new material I hope you're going to be impressed by the

contents of the 'Iceland' CD! It should at least make the long wait for that new album easier to bear... - Ed

an accidental fan

Dear I&SS,

It's ironic that in my life some of the bands that moved me the most were thrust upon me by accident. I happened to be reading the **Marillion** mailing list when this band continued to be mentioned over and over again : All About Eve. Trusting that Marillion fans generally like good music I rushed out and purchased the only All About Eve album my local store had - *All About Eve*. It didn't leave my CD player for two weeks. I loved it. What a voice!

It sucks being a fan here in snowy Toronto, though. Their albums are hard to come by and news about the band even harder. Through friends I've managed to get their other albums and I long for some new material, which I understand is in the works. But what I really, really want is to see them live. I believe the band have NEVER played here. So all I want for Christmas this year is to see them live. It can happen. You can take Canadian bands **Tragically Hip** and **Barenaked Ladies** and you give me the Eves in return. A deal?

Joe Serge
Toronto, Canada

A gracious offer, Joe, but then again, who knows what the future holds? Whilst there are certainly no plans for the Eves to play in the USA or Canada at present (that we're aware of at I&SS Towers, anyway!), we've all learnt to never say never! It's good to hear from an overseas fan, though : glad you're out there! - Ed

breathtaking, beautiful and stunning

Dear I&SS,

As a recent convert to All About Eve, I would just like to say that I must have been mad to have missed out on such terrific music for all these years! I got into them after a friend, who has been a fan for a while, made me a compilation CD which I played without any preconceptions as to what I was about to hear. What I did hear was breathtaking to say the least. Out of my speakers was coming the most beautiful voice accompanied by some stunning music. I went out the next day and managed to pick up *Scarlet & Other Stories*, *Fairy Light Nights 2* and *Live & Electric at the Union Chapel*. I have since added to that collection, and I have only one question to ask : why oh why were you all keeping this beautiful music a secret from me and others like me for years?

Well, actually I do have a few other questions. Are there any gigs planned at all? Is a new album planned and if so when can I expect to see it? And lastly, is it possible that people could write in and let me know if any of the rarer albums are available anywhere?

Mark Donald
Portsmouth

Nice to hear from you, Mark! You'll probably have found the answer to your first question in this issue's news section : see you in April? As for the new material, the 'Iceland' CD should keep you busy for a while, but as Toni says in this issue's exclusive interview - a new album will be released - no idea of when at the moment, though. As for the rarer Eves albums : you're not alone in asking us this question. There are copies out there, they're just elusive! The band are as frustrated at the non-availability of the last

two studio albums as the rest of us, but until a solution presents itself, keep an eye on those second-hand record stores and online auction sites like e-Bay! Unless some of our readers know of places where new fans like Mark can complete their collections? - Ed

still pinching himself...

Dear I&SS,

Five years ago, the words 'All About Eve UK tour' were a fantasy. But after witnessing five consummate shows during May 2002, I find myself reflecting on a head full of cherished memories. The fans, some resolving to a former self, some overwhelmed by the Eves' very return. No other audience treasures their band with greater spirit. The music, bringing out the scenery in us all. The classics taking the form of old friends, new songs just waiting to be loved, all rivalling the faculty of dreams. There's a reason I try to absorb every precious moment: I'm going to want to remember this forever.

Chris Owen
Deeside, Flintshire

I don't think I can add anything to that - what he said and a bag of chips! - Ed

And that's it for this issue. Keep the letters coming and we'll see you again next time.

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

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PO Box 529
Hemel Hempstead
HP2 5GR
UK
or send an email to
dearsir@inksecondsight.co.uk

Letters may be edited to fit the available space.

competitiontime

There's a single prize of two signed CDs in this Issue's competition : *Iceland* and *The Deceptive Sound Of This*.

All you need to do is supply a caption for the photo below, taken at a soundcheck on the May 2002 tour. Make it funny, make it rude, make it anything you like...

Send your entry on a postcard to the normal I&SS address with the words **Issue 5 Competition** clearly marked in the top left hand corner. Alternatively, you can just send an E-mail to us at competitions@inksecondsight.co.uk with the subject line **Issue 5 Competition**. The closing date for entries is May 31st 2003, and you may enter as many captions as you like.



In Issue Four we asked you to complete the *Touched By Jesus* songtitles and use the circled letters to form the title of another song from that era.

The winning entry selected at random by Julianne receives a copy of the rare *Touched By Jesus* sampler CD HUSH1.

And the winner is....
Mark Gregory

The song titles were...

Wishing The Hours Away
The Dreamer
Farewell Mr Sorrow
Road To Damascus
Hide Child
Elizabeth Of Glass
Strange Way
Rhythm Of Life
Silver Song
Are You Lonely
Share It With Me
Light As A Feather

Taking all those letters and sorting them out reveals the b-side *Drawn To Earth*.

Keep an eye on www.inksecondsight.co.uk for news of **Ink & Second Sight Issue 6**. Or send us a SAE (address on Page 2) marked Issue 6 and we'll let you know when it's out. Please don't send payment in advance for Issue 6. Thanks!

may2002

allabouteve



....a fall of snow and the afterglow it could be taking our breath away....

