



In the long hard crawl of musical evolution - from "punk" to "new wave" to "alternative" to... whatever - one (or two) of the many bands that are "missing links" are The Rezillos - the brainchild of one 'Eugene Reynolds' (Alan Forbes), the band was formed as a lark with fellow art students at the University of Edinburgh, 'Luke Warm' (Jo Callis), and 'Faye Fife' (Sheila Hynde), along with several others in 1975. In the midst of the punk explosion in the UK, they gained a following, cut some singles, and attracted interest from labels - they were the first UK band to be signed to Sire Records, which led to their album, **CAN'T STAND THE REZILLOS**. Eventually, internal difficulties scuttled the band, which led to Reynolds creating The Revillos with Fife and a new lineup.

The Rezillos were a Scottish combination of The B-52's and The Cramps - a combination of sci-fi/B-movie/comix kitsch with high energy songs ('Flying Saucer Attack', 'Destination Venus' and a now classic cover of 'Somebody's Gonna Get Their Head Kicked In Tonight', among others). The Revillos took the concept even further and lasted for several years and two tours in America, then disbanded.

Now running a motorcycle shop in Edinburgh, MotoLux, Reynolds graciously took some time in August '99 to talk about both bands, the shop, the Revillos reunion in 1994 & '96, and the possible future of The Rezillos/Revillos.

The idea came from an old Shadow comic - I think the very first comic. If you look at the picture of The Shadow standing with 2 guns smoking, there's like a railroad track running 'round the back, and there's a cartoon of either a cafe or a nightclub with these flashing lightbulbs, and down there, it says REVILOS and that's where I took the name from - stuck a 'z' in it to make it 'Rezillos' so it was a name nobody had ever had in the world before. It wasn't relevant to any other object in the world.

(Recording **CAN'T STAND...** in New York City)... There was a kind of underground scene going on around there in the States, a kind of 'punk', though it was obviously an American type of thing - there was Richard Hell & the Voidoids... we went down to CBGB'S and did an impromptu gig there, which was the only time we ever played in the States - no one knew we were playing. That was about the time when Blondie and The Ramones were playing there... (we'd) go see the B-52's at Max's Kansas City - don't know if that's still there or not. Stiv Bators from the Dead Boys was hanging around... I think their stuff was on Sire at the time and there was a guy who did some backing shouts called... Dave, who was in a band called Tuff Darts. We did a track called 'No' and he was shouting "No" on that and that's why it refers to him on the album. When we went in to do the backing tracks for **CAN'T STAND...** they would dance straight off [whoosh] like that. Most of the extra time was done double tracking guitar, harmonizing vocals and sometimes double tracking vocals. I don't consider myself to be vocally in control - my thing is to be vocally out of control. You get the chance, in

the studio, to realize yourself, if you're with a really good producer. The guys at The Power Station were brilliant at that. I've never found anybody as being

as good at getting the most natural vocal takes out of me since - could be just meeting the wrong people or I just haven't been as good since, I don't know. The interesting thing about The Power Station was that Tony Bongiovi told us that the room The Power Station is built in (I'm not sure it's the same room or part of that room) was where they did the best scenes in "The Exorcist".

#### After recording the album, you toured with The Ramones?

Because we were on Sire Records & we were the only UK 'new wave' act on an American label, Sire figured we were stablemates & that we'd be a good "special guest" for The Ramones. Unfortunately, I don't think The Ramones bargained for the fact that we were so popular. They found out we were going down too well - the opening act shouldn't go down as well as we went. The reviews were starting to come out, "Well, The Ramones are pretty good, but The Rezillos are better" - they hated that. So there was a lot of, let's say, 'messing us around' before we went on, like snipping through our amplifier leads before we actually went onstage. A lot of psychological bullshit that, I don't think The Ramones themselves were aware of... their road manager (who was the biggest asshole - he was British, by the way) had been instructed to make life as difficult for us as possible, like pretending to steal our guitars just before we'd go onstage - we'd go out of the room, come back to get our guitars and hey! - they're not there. So we'd have to run around - finding our guitars hidden somewhere to try and throw us out of our stride before we'd go on. All we took this to be was inspiration to make ourselves even better than we wanted to be, which made it even worse for The Ramones at the end of the day.

Actually, I liked The Ramones, liked them as guys. They were very decent - although it struck me that when they were touring in Britain at that time, they were probably some of the most afraid people around. I don't think they were used to the culture shock, coming to someplace like the UK. It's like if you're British and you go to the States - you're afraid of certain areas, 'cause you don't know what the

Interview  
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