



(left-right) Faye Fife and Eugene Reynolds

Is that what led to difficulties with some of the line up? There was Hi-Fi Harris, Kid Krupa...

Well, Hi-Fi Harris (Mark Harris) left The Rezillos because he couldn't put in the time and commitment in a regular rock band. When The Revillos formed, we were so sick of the standard way of doing things, which was to sign with a record company for so many albums and go on tour and play 30/40/50 dates. With that kind of energy that The Rezillos had, you couldn't do that for 30/40/50 dates without tearing yourself out. Especially if you're the singer. Faye's voice isn't as strong as mine, although I could possibly do a 40 gig tour, she certainly couldn't. At that time, p.a. equipment wasn't up to the same kind of standard as we were using - as maybe Jo's Marshall double 4' x 12' stack. So onstage, what we could hear was guitar and drums - you couldn't hear yourself sing, so consequently, you were oversinging to try to hear yourself and you'd blow your voice out and have laryngitis after 5 gigs.

These kinds of problems, we were trying to eradicate by saying, "Right. We're gonna go back to the way we did before we were 'professional' and play for Sat. and Sun., or Fri., Sat. and Sun." which is

real scene is, whereas everyone else is used to it and vice versa.

It was a real interesting period - if you look back to the music papers of that day, it's interesting to see some interviews that were given by The Ramones - it was overheard by the interviewer, Tony Parsons - at the time, a pretty well known rock writer - he was saying The Ramones were trying to think up anyway they could to make themselves look better in front of us, usually by putting on another act between us and them. The act they chose was Generation X, and after them, anybody would look good.

It was all very petty stuff, but at the time, when you're in a band and you want to make it, you're really pushing to make yourself look as good as possible. Anyone that stands in your way... you know, as far as we were concerned, was an enemy and they had to be eliminated. You weren't only playing a gig, you were fighting a war. We treated it very seriously indeed, even though our music might occur to some people as wacky or offbeat. I think sometimes you can do that kind of music that has such a strong twist to it if you really believe in what you do. If you don't, it doesn't come across as being sincere.

Well, that sincerity really comes across in the music.

I would hope it does!

When The Rezillos disbanded, was it an amicable split? From what I understand, it was a case of divergent paths...

I think what none of us fully appreciated at the time was that there was a certain dynamism in people that, in a way, worked together very well, but also pulled against each other. Now, it was only so long before that dynamism ran the risk of blowing everybody apart. Faye and I were boyfriend/girlfriend; we obviously formed what was referred to as 'The Gruesome Twosome' because our ideas were convergent. And Jo, who was a very good friend of mine, possibly felt in some way excluded by the fact that the two singers were lovers. I think that led to a kind of partitioning. Faye and I had very strong ideas, musically, but we couldn't transmit beyond an attitude and a feel - we couldn't play any instruments. We couldn't explain ourselves and I don't think whatever ideas we had in our head were really put across properly for production or for song ideas. There was a lot of frustration on our behalf that we couldn't explain what we wanted. And from Jo's point of view, he had to try and extrapolate from our attitudes what we really did want and that's very difficult for someone to do.

So as it happened, when the band broke up, Faye got a keyboard, I got a guitar and we sat down with 'play-in-a-day' chord books and actually started to learn how to play chords, use instruments and started to write songs. Those songs turned out to be pretty damn good in lots of ways, but because we were probably very extreme in our direction, we didn't have mass appeal. A certain amount of what The Rezillos had was... I think this is what you find in the best monster movies - you didn't see the monster. The worst monster movies is when you see the monster in the first 10 seconds and then you see him all the way through the movie.

What The Revillos did - they had the freedom, somewhat crude musical ability and the financing from a new record company to actually lay right on the line exactly what they were thinking. That, in a way, didn't leave any room for the public to make their own interpretation. And as you know, what's inside your own head and the way you interpret people's lyrics and their music is, quite often, more important than the lyrics themselves because you're making sense of that to your own relationship to your environment. And if everything is down in black and white - the script is there, all the colors and sounds are there - you either zone right into that vision or you find that there isn't any room for you as a participant. You either take it fully for what it is or you hate it. And I think that's where The Revillos went - down that alleyway of doing so much of what they wanted to do without there being any room for interpretation.