

what we did for years. We went out and played for Fri. and Sat. nights and drove home Sun. And that would mean driving 5-600 miles to do a gig and back again.

That's why Hi-Fi Harris came back to the band... obviously, he'd seen The Rezillos become successful and he wanted some of that action, and he could see a way in which he could come up and play gigs on weekends. The only thing he didn't anticipate was sometimes these weekend gigs would take you across to Spain or France or Italy. He was a family man and it was more important to be with his family rather than the band. So he left again and then we took on Kid Krupa and he was prepared to start doing it that way. Eventually, we ended up getting so many gigs that weekends ran into Monday/Tuesday and eventually, we were almost in perpetual tour anyway.

I think we were so idealistic that we played ourselves away from commercial practicalities. We did everything exactly the way we wanted to do it and probably survived longer as a band than most bands from that period - we lasted through to the mid-80's and by that time, there was nothing more passé than a 'new wave band'. And as my music lawyer says to me now, "The nice thing about now is, you've gone from being 'passé' to 'legendary'." You can go into a gig now and thousands will want to come see you, whereas 10 years ago, you'd be lucky to get a few hundred. The problem is, we all get older. I'm not 24 years old anymore and as much as I can sing like I once did, I just think I don't want anybody to look at me and say, "Who's that fat asshole onstage?" As much as I want to play, that's how I think about it. If I could find a point where I fitted in, from a contemporary viewpoint then I'd like to make more music, and I still do write music, especially with Faye and I've written some stuff with Jo. About thinking about getting back together - sometimes we are, sometimes we aren't. We're still very much the same sprightly kind of people that we were 20 years ago... when we come together, I see great creative possibilities. I also see some of the same old things that reared their heads 20 years ago. If it helps to create dynamism, then great but if it helps to push us apart as friends again - since it took us 15 years to get back together as friends, then I'd rather not do it. It's always "shall we - shan't we? Shall we stick our hands into the fire?"

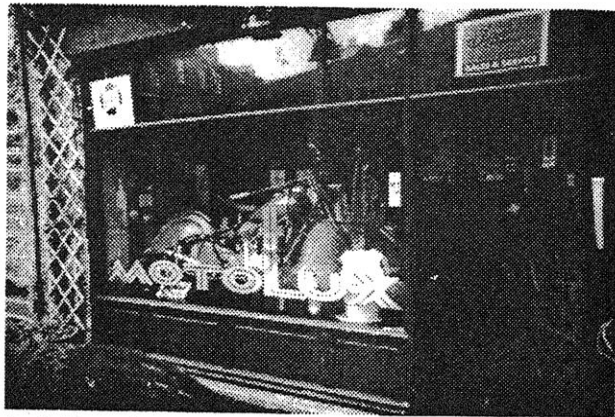
You reunited for some shows in Japan.

In 1994...

Then there was the show in London in '95.

That's the last thing we've done live. That was the first time The Revillos had actually done Rezillos songs, because we'd always steered clear of them. We probably should have done Rezillos songs, but the point was, in deference to The Rezillos, we wanted people to see that we could write our own music and that we weren't leaning on that (past). Quite honestly, I would've called us The Rezillos, had it not been for Jo objecting to that, because I saw it as the next step... I came up with the idea, didn't I, in the first place. It was really Jo, I think, that felt The Rezillos should be either me, Faye and him or not at all. So we always respected that. When it turned out there was some kind of contractual evidence that maybe Sire Records owned the name at that time, and Jo's objections, that's why we changed the name. Musically, we'd stand on our own feet. When The Revillos returned for the London concert, I'd say that was our best ever live recording.

If you compare that with MISSION ACCOMPLISHED... as far as I'm concerned, the pacing and sound of TOTALLY ALIVE IN LONDON is way better than anything The Rezillos actually did. To me, that sounds like how The Rezillos sounded on a good night. I think The Revillos played



those Rezillo songs better than The Rezillos actually did at the time. (That show) from a playing standpoint, that was rehearsed like hell. We never wanted to go out and do anything that was second rate. That show was probably as tight as... well, getting to as tight as The Rezillos ever were and The Rezillos were tight as hell. I felt those London performances really did the thing proud. We did look at the tempos - some of the tempos are naturally slower than they would've been, but then again, it's to listen to as well. I just didn't want it to be another 'unzip-closezip- thump your banana, bang-wang-boom-finish' type zip-thru-it gig.

There's another CD that's out (WIRELESS SESSIONS), with radio sessions recorded at the BBC. I had thought that 'Crush' was an older song - I'd never heard of it before TOTALLY ALIVE came out, along with the cover of 'Last of the Secret Agents'.

That song 'Crush' was written for our tour in Japan, 'cause the Japanese wanted a new single - it's a "new" 90's Revillos song. The cover of 'Last of the Secret Agents', we just decided to do that on the radio session and those sessions were done just before we did the London gig. Part of the Revillos thing was always to pick something from our favorite - almost influential - period of music and do our rendition of that. If there's something I hate, it's a band that tries to make a song sound like the original. For example, that band that just put out (T-Rex's) '20th Century Boy' - they just copied it and even tried to sound like T-Rex and I just do not understand what the point is. When we did our