



Drawing by Megumi "I♥JJ" Dan *Megumi Dan*

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INFO SERVICE

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Hello and Christmas Greetings to you all! and of course **Best Wishes for 1995** the year that will (we promise) see the release of the long awaited fourth album and a World Tour for the band.

So, what's been happening with them since September?

Firstly the trip to Japan double headlining with Hotei was a big success. Mike and Gen have written their versions of events over there and we also have a piece by Val Maione, a fan from the U.S. who flew over with two of her friends to see the Tokyo shows.

Alan and Poni returned to Chicago (after a fairly riotous time in the U.K.) only to discover their house-sitter had run off with almost everything in the house and left a 12ft Boa Constrictor in the bath - some homecoming!!!

There is still no release date for the new album but for an update regarding it's progress read Mikes explanation below. Mike and Iain have been utilising their talents on the D.J. front and as a team have been playing in various clubs across the country, including the 'mega' London clubs, Club U.K. and Sex, Love and Motion, who have had the benefit of their excellence on several occasions.

Gen and Mike's daughters, Phoebe and Hana had their 3rd and 1st Birthdays on the 1st of October. Parties were held to celebrate with clowns, party games, a jazz band (!?) and lots of alcohol (for the adults of course!)

Mike has been very busy on other projects - here's a list of non Jesus Jones music that has come out within the last 18 months, either under Mike's name or Jesus Jones (and which partially explains the delay of the new album !)

- GTO** - 'Tip of the Iceberg' mix from Data Trax Vol. 2 on React Records.
- Metal Master** - 'Spectrum' mix on Rising High Records (U.K.)
- M-Age** - 'Starshell' mix from The M-Age re-mixes on Rising High Records.
- Roxette** - 'Fireworks' mix of single on EMI Records.
- Traci Lords** - 'Okey Dokey'
'Distant Land'
'Say Something' all co-written and produced by Mike.
'Fly' mix by Mike and Mike Ash.

All due for imminent release on Traci's album, through Radioactive Records.

- Equilibrium** - 'Spirit' mix to be released on Frankfurt Beat Records (Germany)
- Nrsha** - 'LA Light' mix to be released on ????

Mike has also written a chapter in a book published by Penguin, titled 'Love is the Drug' and an article about sampling by him has appeared in New York based 'The Inquisitor' magazine.

SO WHERE IS THE NEW ALBUM THEN?

There are 12 songs that have been written for the next Jesus Jones album so far - some of them will make the album virtually unchanged, some need production (one track, 'Saviour', is being produced by Ian Richardson and Nick Coler right now) and some may never see the light of day.

Because the writing is still continuing, there's no chance of anything coming out until 1995, unfortunately. However with this much quality control, when the album does come out, it'll be the best Jesus Jones album by miles! We'll let you know when there is more news on that.

Now **GET THIS.....**

JONES GO CYBERNAUTIC ON THE INFO (FREAKO) SUPERHIGHWAY!!!!

It's now looking very likely that a Jesus Jones home page will appear on the Internet before the release of the new album. As well as up to the minute information on the band, lyric sheets and all the usual stuff you'd expect to find, we're hoping to include sneak previews of the new album for anyone connected to the 'Net download. At the moment this idea is still in it's infancy and again It's now looking very likely that a Jesus Jones home page will appear on the Internet before the we'll let you know more about it as it progresses.

Now forget the National Lottery we have another competition, and this time one of you could be the lucky winner of some Jesus Jones Japanese goodies. See the competition pages for the questions and also the results from Septembers competition.

Please keep sending in your questions for our infamous questionnaire and any front cover designs from you budding artists out there. Our thanks to **Megumi Dan of Yokohama City, Japan** for this issues truly excellent cover design.

Remember we love to hear from you so keep sending in the letters (and anything else you see fit!)

So again, until the next time, Cheers!

Happy Christmas, Happy New Year, Happy Holidays!!!!!!

Bean



BIGGING IT UP IN JAPAN

By Mike Edwards

It's Thursday the 14th of September, 1994. Jesus Jones have just spent a lackadaisical week of rehearsal playing songs (with extremes of enthusiasm) that we last played thirteen months ago. We're on our first flight together in over a year. Some things though, are constant ; my belief that every aircraft I travel on is fatally flawed, that good music, small amounts of alcohol and a lot of altitude make a great cocktail and that our bass player, Al, can be traced hundreds of metres away in any airport by just one of his laughs - one good joke in Zurich's transit lounge can mean earthquakes for much of central Europe.

A day later we arrive in Japan soon after sunrise, appropriately, and just in time for the hell of the Tokyo rush hour. I've come to think of three cities, Los Angeles, New York and Tokyo as the cities at the progressive edge of the modern world, metropolises that illustrate the heights and depths that civilisation has reached. Los Angeles, centre of the 20th century's most crucial art form (that and the climate are the only pluses) with extremes of sterile hostility that humans living in a soulless, gratuitously created urban desert can engender. Manhattan has the worlds most impressive buildings, sky scraping monuments to human advancement and wealth with a horrifying third world city scattered around the foundations. Tokyo, capital of the worlds consumer technologies, creator of lifestyles for the likes of me and my sampler obsessed band, cultural heart of the globe for true nineties kids around the world, displaying the last stop of cramped, uncomfortable, frantic and frenetic modern living before insanity. These are the sorts of things that go through my mind as we spend half a morning crawling towards Tokyo from Narita airport in a van, after fourteen hours of plane travel. Those and "Christ, I need a piss more than anything else in the world".

We are here to play a five date tour, spread over a luxurious two weeks, with Japanese Rock star and friend, Tomoyasu Hotei. Two of the dates are consecutive nights at the Budokan, a venue the size of Wembley Arena, an indication of the mans status here. Despite Jesus Jones being known as one of the bigger foreign "alternative " bands here, with Hotei's four albums having sold 15 million copies in all there will be little argument about who goes on stage first.

There are a few reasons for the tour but most important is the wish fulfillment for both artists ; we've seen each others shows and got each others records. We've been out on the town together, clubbing, partying, painting London and Tokyo deepest shades of bloodshot -eye red. We've both come to gain a lot of attention in our own, seldom merging music cultures. There's mutual admiration and respect but also probably a little covetousness, as you would expect from two frontmen. On the night of the first gig, Hotei says to me "Don't forget, the billing is Hotei VERSUS Jesus Jones". He says it with a broad grin but I know what he means : this isn't just a party for us, we both have something to prove here in front of each others audiences, fans who listen to either domestic or foreign artists, rarely both.

For Hotei there is an extra twist. He is a man whose influences are mostly British Rock, from Psychedelia, Glam, Punk, New Wave, 80's synth pop to Techno. Having become massively successful at home, like most bands in that position he now wants to do the same abroad. However, taking the coals to Newcastle is not easy when you're bringing them from Tokyo and being intelligent and ambitious be viciously frustrating. For both bands the tour is a chance to gain notice and respect where normally we might be ignored. And, of course for the usual adrenaline and high life of touring.

The first days challenge is to minimise jet lag by staying up for as long as possible. We're staying in Roppongi, Tokyo's own Piccadilly, so a traditional early visit to the games arcades starts adrenaline flowing as we check out old favourites like the eight man, linked Virtua Racing driving simulator and new games, some of which will not be out at home for months, for example Desert Tank, a chance to speed round some excellent 3D graphics and blow the crap out of everything in sight (before that same fate befalls you).

An hours sleep, beer and a Techno club keep me and various band, management and crew going until midnight, 4P.M GMT, 35 hours and 6000 miles from our beds in London.

Four hours later I'm woken by loud voices outside my door. Al and our other guitarist, Jerry, have returned from their favourite Roppongi bar, a place where Caucasians from around the globe are comforted by the presence of other Caucasians, a bar so God-awful that even a local listings magazine describes it as "a crash course in alcoholism, brawling and date rape".

At first it sounds to me like Al and Jerry have formed a brothers in alcohol pact with couple of U.S Marines (it has happened before). But it's quickly obvious that there is escalating hostility going on, the thumps on the wall, the shuffling, hoarse swear words and playground style taunts confirming that spleen is being vented quite physically. As quick as a flash, I completely dismiss the idea of running out naked and getting heroic. I'm about to phone hotel security and have some poor Japanese lackey deal with it when the fight fizzles out.

Anxious about the possibility of broken playing fingers I wander into Jerry's room to find the two Joneses giggling and paralytically drunk. Jerry is covered in blood which turns out not to be his own - given that he can hardly stand, it's astonishing that he could throw a punch and actually have it hit a target. It's now, blood smeared and with me in my clean white T shirt that he discovers a penchant for hugging me.

According to the bloody gigglers, they met their adversaries for the first time immediately outside Jerry's room door. After a short conversation along the lines of "Let me into my room!", "No", drunken fists flew. As a Heavy Metal band and crew from both the Americas are staying in the same hotel, we presume it is some of them. For the rest of the band, the incident keeps us in intrigue for a couple of days (Why Al and Jerry? If they had really never seen them before, how did they get to be standing outside the right doors at their right time? etc.). For Jerry and Al, it keeps them in torn muscles and bruised ribs for the rest of the tour.

Starting the next day, Saturday, with a hangover and a rehearsal with Hotei is daunting. The plan is, to reflect the tours cross culturalism, Hotei's encores will an amalgamation of both bands; I come on with Hotei and his band to sing David Bowie's "Starman" (in the manner of Hotei's cover version on his second album) and then the rest of Jesus Jones replace Hotei's band and join the two singers on stage to play "Electric Warriors", the song Hotei and I wrote together that features on his "Guitarhythm III" album. Some last minute chord and lyric learning and a Jesus Jones rehearsal later, I'm ushered to the upstairs rehearsal room.

The two bands different approach is fascinating for me; Hotei's room has a legion of bustling road crew, printed out lyrics and a triumvirate of managers sitting like judges at side tables and commenting on the performances. The sound through the monitors is almost recording quality. Downstairs, Jesus Jones have bashfully banished anyone not in the band, play with the mixing desk faders where we found them and laze around trying to avoid playing "Real, Real, Real" for as long as possible. In a week of rehearsal I still haven't remembered the words for the entire second verse of one of our British hits. Upstairs, having spent all morning trying to memorise the "Starman" words, here they are in large type, taped to the vocal monitor in front of me.

We like to think that Jesus Jones are pretty ramshackle right up until we get on to the stage. When Hotei's band start up "Starman" I can feel the electrostatic of ultra-professionalism. These are *real* musicians! So I bluff my way through a couple of takes, relax during the third and by the fifth, everyone's happy.

Hotei puts off the ordeal awaiting him downstairs until tomorrow.

After a huge Korean barbecue blow out, courtesy of Hotei, the parties split. I get back to the hotel and watch the one English language TV channel in the room, CNN.

The last time I watched a lot of CNN was a year ago in this same hotel and again I find myself ruminating on it's presenters war of attrition against un-American pronunciation. In 1993 I watched in amazement as Mogadishu, Somalia became Moegadishu, Somolia. This year, there is a Port Au "Prance, Haytee". Should CNN ever speak of Londown, England expect Marines off Canary Wharf immediately. I also work on my CNN conspiracy theory; given that there is apparently not enough news to fill that never ending 24 hours, as evidenced by the televisual flop that was the non-invasion of Haiti, wouldn't it be feasible for CNN to sponsor a small war in say, Upper Volta, in

order to be there first with the cameras and ratings? Also, can it be feasible that CNN has a political correspondent called Wolf Blitzer?

At 10P.M, I'm asleep. My alarm goes at 3A.M, I get dressed, grab my headphones, my box of records and go to the lobby where I find Al staggering around, slurring the words, "By the way, I'm married". Inexplicable.

Iain Baker (keyboard breaker) and I have had a DJ gig set up at an after hours Techno club by a good friend, Tokyo DJ Toby Izui. We arrive there at 4 to hear a technically faultless and daunting set by the Japanese DJ before us. At 5, we do a three hour set that has a similar feel to our live shows - where ability fails, enthusiasm fills in. We must have some great records as within fifteen minutes we have the small, jammed crowd screaming, clapping, yelling and waving their hands in the air. By the clubs 10 A.M close, I'm back in the hotel a third of the way into my three hours sleep.

Today Hotei has to rehearse with us. The contrast with his band and ours must be odd, possibly alarming but he handles it well. The first few takes stumble prematurely to an end when no-one can remember with any consistency how long the verses of "Electric Warriors" are. Eventually it comes together. Before we leave, I tell Hotei that I'd like to sing the verse harmony in Japanese with him, so he writes the words out phonetically. Fine by me, I like to sing in phonician.

The first of the major parties happens in the evening on the rooftop of a Tokyo building that houses Hotei's studio. This September in Japan has been like July in England and tonight is warm and clear, clear enough to get a 360 degree view of Tokyo. We can see from the docks of Tokyo bay to the skyscrapers swarming in red aircraft warning lights. It's a cityscape straight out of "Akira" or just about any Manga video, it just needs a colossal demon to emerge, raze the city, fight another colossal demon, rape some women and bring about the end of the world. Instead, the rooftop party razes the bar, Iain hogs the stereo and introduces some appreciative Japanese to the Present Sound Of London, Jungle.

By 3, I'm tired enough and drunk enough to have got tediously miserable. In the van on the way back to the hotel a raging, alcohol-fuelled argument develops after I suggest that we'll never see creatively interesting Rock music again as long as our music media are controlled by middle aged men hankering after their youth. Half an hour later, we've discovered that I'm a miserable git, it's best to be unadventurous and rich and that one of our crew believes there was a time when MC Hammer was critically credible.

The next day, a grey and humid Monday, I get to do an interview at 3A.M GMT. It certainly feels like that time as I stumble through some very intelligent and considered questions via an interpreter. I'm not sure if it's a personal, cultural or linguistic difference but the interviewer is obviously guiding the conversation in a specific direction and I can't tell where it's going as I would with most British or American interviewers. We don't talk much about Jesus Jones or this tour, mostly about Techno. Doubtless, many bedroom musicians would be unhappy with me as a spokesman for that music but it seems my credentials are good in Japan.

This is my worst jet lag day. In the afternoon I try rise above my zombieified state with a visit to the games arcade. I beat Norma from our management 10 games to nil on the air hockey table and return to the hotel to watch some Manga (instead of the song and diary writing that I should be doing).

Some of us eat at a sushi bar in the tourist trap part of Roppongi in the evening. In the centre of the room, the chefs prepare the food and place it on a circular conveyor belt which passes in front of the customers as they sit at a bar. This is a cunning plan as all this food on display sends me into a feeding frenzy, grabbing anything which looks good (i.e all the expensive, colour and price-coded dishes of fishes).

After dinner, the gentlemen retire to the games arcade where my Desert Tank awaits me, with it's insatiable yearning for my Yen. Beaten and broke, I return to the hotel and watch two minutes of news for an hour on CNN, wandering why I don't turn off the telly instead.

Tuesday 19th September, a day when we get to do what we're supposed to be doing here. I have to get to the Budokan ahead of the band as our power supply is threatening GBH to our samplers and as our crew are not our normal bunch, I have to oversee and

advise. The Budokan is a magnificent building, a gift from the Emperor to the people of Tokyo and set in the old Imperial gardens. I arrive by the tradesmen's entrance and wander backstage being bowed to by every member of staff, every time I pass them. Hotei soundchecks, I soundcheck with him, he soundchecks with us, we soundcheck and then Wymans law of Rock applies ; 80 % of a musicians time shall be spent in waiting.

At 6.30, a typical show time for Japan, Jesus Jones prepare to play on a stage for the first time in more than a year, to an audience of around 7,000 people. In the dressing room, five people are climbing the walls, making weak jokes, constantly talking but not really listening, unable to concentrate on anything for more than ten seconds, unable to stand or sit still. When we do finally get on stage for the first song, the explosion of energy and adrenaline makes us do things to our bodies and voices that we regret half way through the set. In the fifth song the fingers of my left hand are sticking together and to the fretboard. Unable to look at it while singing, I presume I've touched some gaffa tape on the stage somehow. At the end of the song I find my hand covered in blood from a cut I have no recollection of inflicting on myself. My legs and lungs are suffering too, my London cycling being undermined by late nights and alcohol. There is an often believed myth in the West that Japanese audiences sit passive and quiet throughout performances. This is not true ; they only do it in the gaps between songs. Most of them that is, as one girl begins shouting "Mikey ! MIKEY ! MIKEY !!" at the end of every song, to an audience of 7000, a band of five and a crew of five. By our standards it was a good gig. We played O.K and left more than just one girl screaming at us. No screaming session from me in the dressing room afterwards, therefore.

Hotei has been touring for months and his band and crew reflect that in the shows slickness. The show I watch from the side of the stage is different from the last time I saw Hotei play, in London, a couple of years ago. Before there was a Sci Fi \ Cyber feel, visual influences from films like Dune and Blade Runner. Now, as with his latest album there is a return to roots and the hints to Hotei's most important influence are abundant ; he rose to fame in a band called Boowy and the cover of Starman and the Ziggy Stardust -style stage outfit on this tour make it clear that the David Bowie influence is never far away. If that influence is synchronous with new British music, unlike his Western counterparts, Hotei never crosses the line into plagiarism. In fact, the Japanese bands I have seen are bafflingly eclectic to someone brought up in a Rock culture that encourages bands to specialise. The standard for British bands is to investigate variations on a genre, a period in time or sometimes just in the work of one artist or band. Tonight (like the rest of this tour) Hotei opens with Eddie Cochran's "C'mon everybody" and follows with a set that swerves through just about every style of Rock music from the last thirty five years.

Then "Starman", the first song of the encore. Hotei introduces me to the crowd who were probably thinking that I was just taking a short cut to the dressing room via the stage. The band starts the first couple of notes of Hotei's cover version. The hardcore Hotei fans pick up on this and start yelling but it takes a few more seconds, some more music before the majority of the crowd recognise the song and erupt. Taking no chances with this dodgy gaijin, Hotei's crew have written the words out and taped them to the monitor speaker in front of me. The monitor is slightly to one side of me and the words have slipped to the bottom of the speaker. To avoid a Quasimodo- style stage show I contort my eyes instead of my body in order to read the words. Should make for some interesting photos in the Japanese music press.

Apart from trying to get the words and cues right I'm also concerned about the "Rock stars jam on stage" idea. The last time I did anything like this was in Romania when Jesus Jones and two other English bands played around the country shortly after the revolution there. Then, as part of the party celebrations, it seemed a fitting thing to have hordes of musicians together on stage, demolishing Neil Youngs "Keep on Rocking in the free world". But the awful spectre of "We are the world" hovers above such proceedings, waiting to cast the audience squirming into a Hades of embarrassment. Although the occasion for this tour and the culture difference isn't the same as on our Romanian trip, every night from the stage, Hotei points out that this is an unusual

opportunity for both bands and fans, to see something different from the usual Hotei or Jesus Jones show in a way that shows that this isn't just a marketing man's wet dream. At least, that's the translation I got, he could have actually said that none of this was his idea and that anyone who wanted a refund could apply to the following address.....

The song and the announcement go down a storm. The rest of Jesus Jones appear to be looking for that elusive shortcut to the dressing room too, Hotei's band leave and, with some trepidation we flail into "Electric Warriors". There are very few times that I've sung a first line and had an audience go wild but then I've not often inflicted my Japanese pronunciation on anyone. This point in the song remains as one of my favourite moments for the rest of the tour, just for the surprise that the audience registers and the delayed reaction to that at the end of the line. I happen to think that my bulging, monitor-directed eyeballs add drama, too.

Gen, our drummer, plays through half of an eight bar break, Jerry misses the cue we all expect him to but everyone starts and finishes the song in the same place, the crowd seem eminently satisfied, so we leave the stage calling this one a victory. Then we change, meet a few record company people and spend the rest of the night eating and drinking ourselves stupid at someone else's expense. There are people who will tell you that touring is horrible.

PART 2 IN March Issue.



THE BIG ADVENTURE

Jeff, Tim and I (Val) were the crazed Americans that travelled 6,000 miles round trip to see Jesus Jones play at the Budokan in Tokyo and we had to see both shows. The opening night was so-so (oh really - Ed) as the band had not played in some time, about one year and three months to be exact!

They were a bit rusty to say the least (now hang on a minute - Ed) The second night everything fell into place and what a show! They opened with Who? Where? Why? and then we had a kind of favourite songs type mini tour, playing fifteen songs in all, but nothing new, which we were kinda disappointed about but it was great anyway. They played for a good hour and then Hotei came on and started with 'Come on Everybody' and the crowd went wild. In Japan he is a huge R&R star, selling over fifteen million records. After about an hour of Hotei when it was time for his encore he and Mike came out together with Hotei's band and did a great cover of Bowie's 'Starman', including the glass ball effect for the stars. After that the rest of Jesus Jones came out on stage and they played and sang 'Electric Warriors' - thus the Hotei Vs Jesus Jones tour!

After the second show Norma (Management) was extremely kind and let us attend the after show party. Our first encounter was with Iain in the hallway, then with crazy Al, with whom the boys discussed hair-styles (Jeff and Al both being quite blonde). I then got to meet Jerry (my favourite) who was being his usual self and all you readers know what I mean! I next met Gen, then the master himself, Mike. All I did was ask 'What did you do to your hair?' Check out the pictures girls he's cut it all off! But what a guy, we discussed his daughter Hana and how she's running around already and the boys talked about the new album. We later talked to Hotei who actually turned out to be a cool dude!

As for the rest of Japan it is a beautiful country with gentle people, spotless subways and endless vending machines. We did a lot of walking and record hunting, ate at McDonalds and truly enjoyed ourselves. But, I, we, are hoping for a U.S. tour, because it is J.J.'s turn to come to us.

Until the next adventure Jeff, Tim and I bid you all a very Merry Christmas and a 'Jesus Jones New Year' (Tour that is!!!)



Val and Mike (perfecting his wide-eyed nutter look) in Tokyo, (apparently!).

SEPTEMBER'S COMPETITION RESULTS



Thanks to everyone for their competition entries, we had a lot of correct answers and some not so correct! However don't give up, you might be a winner next time, though I think I'd do my homework first, judging by some of your answers!!

So, I suppose you'll be wanting the answers to the questions we set - and I don't want any quibbling about the answer to question No.1, we've watched the video countless times and to the best of Mike's memory the number we've come up with is correct.

Q. In the 'Right Here Right Now' video how many different hats did Mike sport?

A. Four (Black & white, silver, peace symbol and gold.)

Q. On the U.K. release of 'Zeroes and Ones' which two established artists re-mixes were included on the 12" and CD(2) versions?

A. The Prodigy and The Aphex Twin

Q. For which single release were two totally different accompanying videos made?

A. Real, Real,Real.

Q. Which country has received the only official, live Jesus Jones release?

A. U.S.A.

SO WHO WON THEN?

Congratulations to **Katie Duncan** from Tainui, New Zealand who knew all the answers and is now the proud owner of Gen's somewhat dirty, but still stunning, Judge Dredd baseball cap which has travelled the world keeping his bonce warm and making him look dead cool and hip!

I would just like to add that your bribes are getting worse so in the end we had to pick the winner fairly from our trusty Harrods bag, again.

COMPETITION



Right, get your thinking hats on now if you want to win this totally 'ace' prize! If you answer the following easy questions right and your entry is picked out from the competition bag you will be the proud owner of a fashionably bright red **HOTEI VS JESUS JONES T-SHIRT** and **TOUR PROGRAMME** as featured above, very rare outside Japan!

You can answer the questions in the spaces provided below or on a separate piece of paper. Send your entry to the usual address either on a postcard or in an envelope marked 'Competition' to reach me no later than the 25th February 1995. Good Luck!

- 1) The track 'I Don't Want That Kind of Love' was covered by Jesus Jones in 1989, who recorded it originally?
- 2) Which band supported Jesus Jones for most of their U.S. Spring Tour in 1993?
- 3) In the video for 'The Devil you Know' what was Mike catching in his hands?
- 4) Which member of the band wore a huge furry octopus hat to come on stage, throughout the Perverse Tour in 1993?

👍 PROFILE 👎

EVERYTHING YOU WANTED TO KNOW ABOUT IAIN BAKER BUT COULDN'T BE BOTHERED TO ASK!!

FULL NAME	Iain Richard Foxwell Baker
BORN	29. 09. 65 in Carshalton, Surrey.
CURRENT RESIDENCE	London, W14.
HAIR COLOUR	Dark blonde
EYE COLOUR	Green/Brown.
HEIGHT	5ft 113/4 ins.
WEIGHT	At the moment half a stone too much.
SHOE SIZE	UK size 10 1/2, US size 11.
INSIDE LEG MEASUREMENT	Long
LENGTH OF YOUR *****!	Um, it varies!
SISTER	One, Joanne 26, a Nurse.

FAVOURITES

ALBUM	The Pursuit of Happiness - 'Lovejunk'.
FILM	Belly of an Architect.
DRINK	Frangelico, Stolchinaya and Cream.
PIZZA	Green Chillies.
SMELL	Givenchy.
BOOK	'A Suitable Boy' - Vikram Seth.
CONFECTIONARY	Milky Bar, Liquorice Torpedoes.
ITEM OF CLOTHING	Leather Trousers.
COMEDIAN	Peter Cook.
MONTH	April.
NICKNAME	The Boy Bake, Fe Bake.
CURRENT CATCHPHRASE	Keen as a bean!

The Boy Baker -
Man of a Thousand faces,
(and Hats!!)



RECORDS

- 1) 'Hiroshima Mon Amour' Utavox.
- The B-side of 'Rockwrok', a squalling morass of feedback and melancholia. Still my favourite song of all time.
- 2) 'Complete Control' The Clash.
Bought it in my 12th Birthday. An amazing Lee Perry production, it surfs on waves of echo until it builds to this killer climax. A car stereo classic. Available on any Clash Retrospective.
- 3) 'Beautiful White' The Pursuit of Happiness. Off 'Lovejunk' their first album. Saw them play this live and I cried. Not that it's sad - it's just so perfect.
- 4) 'And Don't the Kids Just Love It'/'The Painted Word' TVPersonalities.
These are the old classic LP's that were reissued by Fire on CD two years ago. 'ADTKJIT' is full of quirky pop songs; 'The Painted Word' is an urban paranoid opera.
- 5) 'The Belly of an Architect' Wim Mertens. Simple haunting retrospective keyboards, if you thought 'KOYAANISQUATSU' was cool, wait till you hear this. I never tour without taking this along with me. Available on CD, mines on the Les Disques du Crepuscule, might have been re-issued on another label by now.

CURRENT CHART

- 1) Elevator - 'For Your Love'
- 2) Dread Bass - 'Dead Dredd'
- 3) Dinosaur Jr. - 'The Wagon'
- 4) Massive Attack - 'Sly'
- 5) Fixation - 'Pulstar'
- 6) Roxette - 'The Big L'
- 7) Whigfield - 'Saturday Night'
- 8) Stinky Wizzleats - 'Happy, Happy, Joy, Joy'
- 9) Secret of Mana - Game Soundtrack
- 10) Beastie Boys - 'Sure Shot'



ADDITIONAL STUFF

- I am a : Comitted Skater (Still)
- Rock Traitor -
- and I : Spend most of my time farting and drinking beer.

- 12" (REACT)
- 12" (Moving Shadow)
- (Blanco y Negro)
- (Circa)
- 12" (Chocis Chevns)
- (EMI)
- (London)
- (SONY)
- (SQUARE)
- (Capitol)

YOU'VE READ MIKE'S VERSION OF EVENTS IN JAPAN, NOW HERE'S GEN'S!

First thing to say is that we all were dead excited about this trip - I mean our first gigs in just over a year and in Japan; what could be better? It's always frustrating to be out of the limelight and to be seen not doing anything, even for a short time, but for a whole year - AARGH!! Yes we needed this trip, badly, to save our sanity and to remember that we were actually in a band - we succeeded on both accounts.

Having got confirmation that we were going (left until the eleventh hour as usual, and the band are always the last to know) we then had to confirm some crew to come along too. We'd already lost Paul (guitar tech) and Wiff (drums) to the Pretenders for this year and so their shoes needed to be filled straight away - please enter Andy Matthews on guitar teching and Mr. Dave May - both of these fine fellows proved very capable and as for the rest of the gang, well we managed to bribe our regular entourage - who can turn down a fortnight in Japan?

O.K. enough of this background nonsense, what about Japan Gen? We'll skip the flight apart from saying it was Swissair via Zurich?!! (a two hour stop in Zurich airport departure lounge - nice!) Good food, crap choice of films, Alan's booming laugh reverberating around the entire plane and an aroused Jerry (something to do with take-off apparently!)

Japan 7.50am, Friday September the 16th, grey, wet but very hot and humid - no problems at customs at all, onto a bus and back to the good old Roppongi Prince hotel. By the time we've checked in, sorted out our rooms, washed etc. it's still only 10.30am and having been up all night on the plane, most of us are feeling pretty rough. It's a quiet first day spent mostly at the hotel phoning a few friends, one of whom drops by with a SNES - YAHOO!! It's set up and game heaven ensues until some sleep falls on me for a couple of hours.

That evening we all meet up and get taken to a curry house and then most of us go on to Club Yellow for a few hours - day one and we're all drunk, dancing our pants off - and all for free, well almost. As we stagger back to the hotel I'm aware of these guys directing traffic around some road works with what look like Star Wars light sabres in their hands!

We get to bed for about 2.00am - Alan and Jerry on the other hand do not and it is not until the next day when we're on our way to rehearsals with Hotei that I find out what happened. They had been involved in a fight with two of Sepultura's crew. It sounded like a real bar-room brawl and the Jones boys acquitted themselves very well. Alan was quite badly marked about the face and Jerry had bruised ribs. 'Should see the other two' laughed Alan - apparently he was laughing during the fight (when doesn't he?) The two of them became known as 'Knuckles' and 'Scrapper' for the remainder of the tour.

Two days of rehearsals follow, including a kind of duet with Hotei - he is to join us on-stage doing a number called 'Electric Warriors' (a track that Mike wrote the music for and Hotei the words). In return, Mike joins Hotei's band for a version of Bowies' 'Starman'. Anyway two more rehearsal days and two more nights out at some great restaurants, both bands and crews together. Some more clubs, mostly with Hotei, who being such a huge star is known at many of the establishments we frequent and so consequently we all get in for free and don't pay for any drinks either. What a result! I also get to pelt around Tokyo in Hotei's Porche Carrera, SMART!!

Mike and Iain get a D.J. gig at a place called 'Maniac Love' on the first Saturday - they are not on until 5.00am and I'm afraid I wimp out. Back at the hotel though I wish I'd gone for jetlag descends upon my bod and I cannot sleep - you win some, you lose some.

After the last rehearsal we are all invited to a party at Hotei's studio, a thirty minute drive away and this trip shows us some of the most spectacular night time views of Tokyo as we drive across the newly opened Rainbow Bridge. It is like a scene from AKIRA or BLADERUNNER with red aircraft warning lights dotted all over the skyscrapers. It's a great party on the roof - more free drink, more views of Tokyo and another late night.

Finally the first gig arrives (in case we'd all forgotten why we're here!) The Budokan in Tokyo is one of those legendary venues. I mean Spinal Tap played here. Makes you think. We are all as nervous as hell as we cower back stage waiting to go on, but we get a tremendous reception when we do. It's a little rough but great fun to be on stage again - oh yes I remember this.... The encore goes down a storm, Mike with Hotei and then Hotei with us. Very rock 'n' roll but what the hell - WE ROCKED!!!

There are hundreds of people backstage afterwards and we meet up with some old friends before going off to a Chinese restaurant where the combined bands and crews take over the entire place. Another memorable night ends up in the sake bar opposite the hotel - all of a sudden it's 4.00am again and we're drunk again (aren't we Norma? Ha! Ha!)

The thing about Japanese hotels is that they insist on cleaning your room, even if you've put out your do not disturb sign and needless to say they always burst into your room S.W.A.T. style, when you least want it, i.e. this very morning following our last nights sake session. GO AWAY! Thank the Lord for aspirin - Ah!

I have to get to the show earlier today to go over my drum sounds with sound man Stuart (he's such a perfectionist you know) and due to really bad traffic it takes over an hour to get through town, which does not help the collective hangover in the minibus. I get to chat to with Hotei and some of his band at the venue - everyone is having a great time!

Cont'd. . . .

After yesterdays show there are a few aching bodies in the J.J. camp today - needless to say all this is forgotten as soon as we go on (consummate professionals we are) and it is a better show tonight and a louder crowd. We are taken out afterwards by our record company and meet up with more familiar faces at an excellent Italian restaurant. It's our last night in Tokyo and there is another joint band party before getting to bed at around 3.00am.

Thursday the 22nd is a day off - travel to Fukuoka. It's raining and there are some more hangovers, thankfully today I do not own one! My brother, Andy is chuffed to bits - we're flying to Fukuoka on a Jumbo jet and he's never been on one - no-one else is as excited, although it is pretty neat to watch take-off via the planes nose-mounted camera. We arrive at our next hotel, which is fairly palatial, at around 7.00pm and those who want to meet up for food at 8.30. Torrential rain does not dampen our appetites and we find a truly wonderful Japanese restaurant near the hotel. I'm actually in bed by midnight and boy do I sleep.

A beautiful sunny day greets us on the morning of our Fukuoka show and I take the opportunity to visit a Japanese Temple where, as is the custom, I light a small scented stick and place it in an enormous pot with hundreds of others and make a wish. Fukuoka is far different to Tokyo; much less hustle and bustle and I'm reliably informed that their language is different too.

Tonight's show is our first theatre (2,500 seated with two balconies). We rip through the set in what seems like record time and after blasting through the encores which are the best yet, we head straight off for food at a streetside restaurant. Both bands attract a lot of attention and it's nice to be signing autographs again and chatting with fans.

Needless to say we end up at yet another club tonight, plied with free drinks. It is a disco in the true sense of the word and the music and dancing are quite appalling - so is the D.J.. More alcohol soon remedies that, but we leave at 1.00am and head for a Pool bar where the gauntlet is thrown down by Hotei and co. 1,000 Yen a game (about £6.00). What the hell - and young Gen manages to beat the main man after a real cliff-hanger of a game - 'We're off the tour for sure' jokes Mike.

Next day is another travel day, to Osaka by bullet train. These things RULE - they are by far the most comfortable, efficient, clean, fast trains I've ever travelled on and make everything we have here seem about five hundred years out of date. It's a three and a half hour trip and most of the gang sleep off various hangovers. There is some incredible scenery, very mountainous and so green. I watch the world go by listening to Orbitals 'Snivilisation' CD. Some of us take a wander around Osakas' neon lit centre later on but today everyone is tired and after a long, hot bath and some T.V. I'm in bed for 1.00am.

Osakas show is a classic - everyone is really on top form and it's a very physical J.J. gig - GREAT! I watch most of Hotei's set from sidestage and am amazed at just how slick it is - all the band are very talented indeed, unlike their support act (arf! arf!)

For tonight's post gig entertainment, Hotei has hired a small club exclusively for all of us - food, drink and Mike and Iain on the decks again - it's a great night dancing although those who don't get off on the Techno beats retire early, (wimps - no names).

Another travel day - to Nagoya. Meeting up in the hotel at noon to depart, everyone is looking pretty rough after last night, especially Andy's wife Yuki, who is positively green. She has now the well earned name of 'Puki' and lived up to this three or four times on the trip to Nagoya. Another God-like bullet train experience and on arrival at our hotel, we discover a massive arcade opposite - we're there dude! It's a truly genius place. Alan and sound man Stuart challenge Jerry and I to a game of Table Hockey - it's a close thing but Jez and I lose 8-7.

Nagoya's gig is the last (so soon) and it is a belter apart from a slight technical hitch in the last number - a sequencer malfunction. It's the best version of 'Electric Warriors' yet and I don't want it to finish. Iain performs a 'Mortal Combat' death move on his keyboard at the end and I have this image of him leaping karate style on top of it.

It's a very emotional final party together - it has gone far better than everyone thought.

It really was a fantastic trip and Hotei's hospitality was and is legendary!

Now all we need to do is get our album finished so we can do it all again - come on lads, you can do it!!!

GEN



THE QUESTIONNAIRE

Yep! it's that time again, but before you read on Mike has two things he'd like to point out. . . .

- A) This time around, having gotten so sick of reading back my crappy writing, I'm going to use my automatic handwriting machine to make me feel better about myself. I mean, it's still the same crappy thoughts expressed but legibly - what else is technology for?
- B) I've recently developed homicidal tendencies and a craving for human flesh. Look what it's done for my handwriting though!

Taking note of what Mike's got to say we decided we'd type the whole of the questionnaire this time, however, if you folks really object we'll revert to the old way for the next issue,(maybe).

Q 1) HOW WAS JAPAN THIS TIME AND HOW DID IT DIFFER FROM OTHER VISITS?

- M: *Japan was like Britain in July. The tour was a lot more relaxed for me - virtually no press interviews and we weren't headlining. There were more parties, Jain and I got to do more DJ'ing and we didn't play any shows that were less than good. It was about the most fun tour I've ever done.*
- G: **It was different this time - firstly it wasn't our tour although it was billed as a joint head-line. We still got to play a full hour's set, no new stuff 'cause we didn't get the time to rehearse, so it was a sort of greatest hits of JJ. Also as we weren't promoting a new record there was hardly any publicity work to do - usually in Japan a lot of your time gets taken up doing interviews, photo shoots etc. - but not a bit of it, so we all enjoyed the free time. The shows were a lot of fun - our first for over a year! We had all been missing playing live, this trip really brought it all home, now we're all fired up for next year. Our tour host Hotei and his band were a really 'top' bunch. Their hospitality knew no bounds and we were out with each other virtually every night. Hotei is a massive star in Japan and consequently is known everywhere, so we partied big time for free! ACE! The trip wasn't long enough and five gigs in one year is far from enough, but we had a completely brilliant time and won't forget it.**
- J: ***Japan is always fun, it didn't really feel that different from any other time. Playing the Budokan is something I shall never forget. The first night over there Alan and I managed to get ourselves into quite a nasty fight with two guys from another band - neither of us could move for the following two weeks. We also bore the scars of combat which added some interesting colours to our faces, (strangely enough yellow being the dominant one).***
- I. **WHY JAPAN WAS COOL!**
- 1) RAD FLIGHTS - MD11 take off from Zurich WOW!
 - 2) Wearing shorts for a fortnight.
 - 3) 'Knuckles' De Borg.
 - 4) Seeing lots of friends (Kim, Yoko, Giko etc. etc. . .)
 - 5) Ramen for breakfast lunch and dinner!

Cont'd. . . .

- 6) DJing at Manic Love in Roppongi - I came on and dropped the remix of 'The Tope' by Frank De Wulf and the crowd went Crazy Apeshit Bonkers!! Ask Mike - he'll tell you the feeling of power while DJing is indescribable.
- 7) Djing at Club Gaijin (ugh!) in Osaka. Cutting the Horn track into Lunatic Asylum and bellowing 'Lets have it' at the top of my voice.
- 8) All the Gigs. Everyone a classic.
- 9) And to finish . . . The Hospitality we received from Hotei and his crew was fabulous. We all had a great time and I can't wait to get back there!!!

Q 2) WHAT WAS IT LIKE TOURING WITH HOTEI AND COLLABORATING WITH HIM AND HIS BAND? WHAT WAS HIS MUSIC LIKE AND WHAT DID YOU THINK OF HIS SHOW?

M: *It was strange being surrounded by an enormous entourage, a roadie and manager for just about every element of the show. The slickness and efficiency of Hotei's band and crew was odd too. Not that this is a complaint - we got treated like royalty for the duration of the tour, carpet rolled out wherever we went (and that's a lot of carpet). I got to really enjoy playing wit Hotei's band after the first couple of gigs, about the same amount of time it took Hotei to really relax with us, but it was always weird being onstage with an immaculate, record quality monitor sound instead of the bass drum, vocal and loads of guitar noise that I'm used to.*

G: **He is a real gentleman and a party animal and his band are some of the nicest guys I've ever met - Respect! Hotei is very much the star and his band are session men so he is the one in the spot light - but having said that, his show was quite a spectacle.**

J: *Hotei and his mob are great people, we spent a lot of time together. The song we did wit Hotski titled 'Electric Warriors' would bash the shit out of any song that comes near it. I'm not into Hotesk's music but I can appreciate the musicianship.*

I. **Hotei is a Diamond Geezer. This we already knew. However we were unprepared for how cool his band were. They all watched our sets (bits) and were encouraging us all the way. Hotei's music sounds like Red Noise (ART! EMPIRE! INDUSTRY!) So that's cool by me. Also he likes early Ultravox! So he's a GOD!**

Q 3) DID YOU ENJOY THE JAPANESE QUISINE (WHAT KIND OF THINGS DID YOU EAT) OR DID YOU JUST END UP DRINKING GALLONS OF SAKE?

M: *Yep, it was a gourmet blow-out! Negi Miso and Miso Mikomi are the noodle dishes of the Gods and there is a restaurant in Nagoya that does Mikey Eating Frenzy special, a sort of 'I'll have the entire menu and noodles' affair. Gallons of sake were also consumed (Jain has the blurred photos to prove it).*

G: **I love Japanese quisine, especially their McDonalds (Ha only joking). I like all that Sushi and noodle nonsense, Bloody great!**

J: *I'm not usually that keen on Japanese food, but this time it moved me, and I laid into it with a ferocity that had previously been missing in my life.*

I: Soft shell crab was a high light, also beef guts, squid and those cool diced octopus balls. Didn't drink too much sake, the one time I did (Osaka) I was pissed as a little beetle. I've got the photos to prove it as well (Oh dear).

Q 4) WHICH TV GAME SHOW WOULD YOU LIKE TO APPEAR ON AND WHY?

M: *I quite fancy going on 'A Question of Sport' so that I'd have little option but to reply to the effect of 'I couldn't give a shit' to every question.*

G: **'Call my Bluff' - Frank Muir is on it - need I say more?**

J: **'Blockbusters' - I like Bob.**

I: Gladiators (ho! ho! ho!)
Mastermind (Specialist subject: Commercial Airlines).
Catchphrase (That's an absolutely brilliant answer - but it's not the right one. . .).

Q 5) FAVOURITE POLITICAL FIGURE - PAST OR PRESENT AND WHY?

M: *The words 'favourite political figure' don't go together in my mind but I always had a sneaking admiration for Norman Tebbit - he always struck me as such a nasty, bitchy, determinedly evil, fascistic and callous shithhead that he seemed to have emerged from an American soap scriptwriters imagination. If only he had stayed there. He also had a thing for cycling, as I remember.*

G: **Not favourites, but some I'm interested in -**
President Kennedy - obvious reasons.
Hitler - a nutter and an evil man but for a while was incredibly popular, or thought he was,
and Rory Bremner, when he takes the piss out of everyone currently politicising.

J: *I pay very little attention to politics, it bores me and is largely stupid.*

I: Present
KEN LIVINGSTONE - He's committed, idealistic, articulate and a nice bloke!
Past
Cattallust Sallust - The geezer that started the N.H.S.

6) FAVOURITE WAY TO EAT POTATOES?

M: *Sitting down? More probably, fried and under the other contents of the Sweetwater Skillet special at the Moab Diner, Moab, Utah, USA.
(Yes the Potatoes, not me!)
I got that from Pretentious Answers-R-Us.*

G: **With my mouth, how do you do it?
Roast, jacket and there are times when only chips will do!**

J: *With my mouth.*

I: **Peel, slice, place in layers with Gruyere cheese, single cream, seasoning, garlic and nutmeg. Cover in foil then cook for 11/2 hours. There is a God - Dauphinoise Potatoes are irrefutable proof!**

Q 7) WHAT DO YOU DO AFTER A SHOW?

M: *Drink 3/4 of a litre of water in 10 minutes, join in the '....yeah? Well I thought the best part of the show was where I...' conversation that always happens in dressing-rooms. Then I go into a feeding frenzy for a couple of hours, then either go out and drink a lot with everyone else or stay in my hotel being taciturn while listening to Arabic music.*

G: **Pass out, wake up, eat, drink, shower, dress, meet loads of people, drink, leave, get on a bus, travel, go to a hotel, drink, go out, boogie, drink, throw up (it has happened), taxi, hotel, bed, get up, ah! that first coffee - morning lads, on the bus, travel, scenery, music, scenery, book, scenery, chat, joke, another town, hotel, soundcheck, 1, 2, 1, 2, bang, crash, wallop, ah! more food, hi! crew type chaps, hi! support type band, or hi! main band (saved myself there), rest, change, ooh nerves, ah! gig, SMART, pass out, wake up, eat, drink.....
Not necessarily in this order, and I'm sure I've forgotten something!**

J: ***We usually beat Gen up for a while - if we don't before the show that is. He's come to expect it now and doesn't make as much fuss as he used to, plus the fact it's nice.***

- I. **1)Peel off my disgustingly wet clothes and head for the nearest shower.
2)Replace nasty wet clothes with nice dry ones.
3)Nibble crisps and dressing room food.
4)Open a can of beer.
5)And another.
6)And another.
7)And another.**

Q 8) WHO IS YOUR FAVOURITE SONGWRITER?

M: **Given that no-one in Techno or Hip Hop can really write songs in the traditional sense, I'm going to have to list some people who are or were great at that particular art, however obvious or corny;**

Lennon and McCartney (Surprise!)

Per Gessler from Roxette

Simon and Garfunkel (this does get better)

Shayne Carter from Straitjacket Fitz

Nick Cave

Tom Waits

The Rahbani Brothers (no escape from the Lebanese)

I also got that last bit from Pretentious Answers-R-Us too.

G: **Peter Gabriel**

John Williams (film scores par excellence)

Mickey J. - when he's good, he's good!

J: **Mike - it brings in the cash.**

I: **MOE BERG!!! No-one writes a song like MOE!! (You've heard all this before I know. . .)**

Also rans (Still brilliant)

Brian Wilson

Jimmy Webb

Dennis Leigh

Q 9) PUNCHLINE TO YOUR FAVOURITE JOKE?

M: **Yeah? Well f**k you, man!**

G: **Sorry I was brought up around here.**

or

Do you mind I'm eating.

or

Bob.

J: **'I'm not a real drummer'.**

I: **'... What about the Mars Bar?'**

'And the Doctor goes WHOOOOOMP'

Q 10) WHICH MEMBER OF Jesus Jones WOULD MOST LIKELY.....

1: ENJOY SPENDING TIME ALONE?

M: *Me, I suspect.*

G: **Mike and/or me.**

J: *Mike.*

I: **Mike? Though Gen gets contemplative and likes time alone sometimes.**

2: WEAR SUSPENDERS?

M: *Jerry, without a doubt.*

G: **Jerry, (need you ask).**

J: *Mike, (under his stage gear).*

I: **Me.**

3: BUY PLAYBOY FOR THE ARTICLES?

M: *Probably Alan.*

G: **What articles? (oops).**

J: *Iain.*

I: **Me (as long as the articles were about planes)**

4: HAS THE MOST FRIVOLOUS SPENDING HABITS?

M: *If everyone of us doesn't answer 'Jain' these questions have been tampered with.*

G: **Not sure about spending habits - there a few frivolous dirty habits though!**

J: *Alan.*

I: **Oh Shit.**

As you may have noticed, Alan's answers are missing. He wasn't able to get them to us in time for the deadline, but hopefully he'll have some for us in the March issue.



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
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