

JESUS JONES

right here, right now

FANZINE



What's in here??



INSIDE:

Your Questions Answered

1994 JUNE 1994 JUNE 1994 JUNE



**INFO SERVICE C/O BEAN,
PO BOX 1475,
LONDON SW3 2NP.
UNITED KINGDOM**

Greetings!

Well here we are half way through the year and still no sign of that album (yawn!) As you will gather from Mikes article inside work is steady, but a release date is yet to be set. So what have the guys been up to on their holidays? Just what is it that's been preventing them from finishing the album. Mike has spent time testing mountain bikes in Spain for Mountain Bike UK magazine, writing and producing three songs for American actress (?) Traci Lords, doing an ambient re-mix of Metal Masters "Spectrum" for Rising High Records, re-mix of Techno outfit GTO and also a re-mix of Roxette's "Fireworks".(deep breath) A bit of a break mountain biking in Lanzarote, writing an original piece of music for the Sonic The Hedgehog Japanese album, writing an article for The Inquirer (a New York based hacker/cybertheorist magazine) and writing a chapter for a book entitled "Love Is A Drug" which is due to be published towards the end of this year. Iain informs me that he's been in skateboard heaven for the past six months and thus has improved beyond all comprehension. It's not all been just for fun though, apparently "the aggression and intensity" has helped him on a creative level too! He's been acquiring that all important adrenaline buzz Djing at various places around London and has spent the last month touring The States with The Pretenders as their support act!! That is, spinning a few Reggae records before the band go on (Eazee Life!) Unfortunately Gen was ill with Glandular Fever and thus house-bound for three months. However, he recovered in time to be best man at both his brothers weddings. In-between bizarre nights on the town (see Jerry's episode later) and holidaying in Europe, Jerry has been busy moving house and building himself a studio. And, as for Alan, well none of us really know what he gets up to in Chicago (apart from patronising local bars, and at present, supporting The World Cup). When I asked him he told me he'd been "doing the usual stuff - killing bugs, climbing tall buildings chasing squirrels and following rats down sewers" - you never know when to take this guy seriously!

This month also sees the general release of the film "Shopping". The Jesus Jones contribution consists of a piece of incidental music that is featured near the beginning of the film during a car chase through a tunnel - so now you know when to listen out! Naturally a launch party was organised and all the band eagerly attended (something to do with the free bar I suspect). Coincidentally, the party night was also Mikes 30th birthday for whom it turned out to be a long day as he went to see The Beastie Boys beforehand. The party was held in a trendy, central London location near an industrial estate. This provided a perfect setting. Cars were littered around outside the venue, overturned and set on fire, perhaps warning party goers of the dangers of ram-raiding!! Inside the film was projected on large screens all around the venue. However, these were intended simply as a backdrop to the event, you couldn't actually watch the film as naff Disco music drowned the evening. Obviously all the cast were present (including all those

extras!), The Utah Saints , Bjork and Cappella to name a few. Mike had a chat with the leading male, Jude Law. I'm told that it turned out to be an interesting night, one of the band enjoying himself so much that he was among the last 10 people to leave!! I wonder who that was then?

I can also confirm that JJ will be visiting Japan in September and playing the following dates: 20th and 21st-Budokan, Nippon, 23rd-Sunpalace, Fukuoka, 25th-Koseinenkin Kaikan, Osaka and 27th Shimin Kaikan, Nagoya.

Finally, most of you out there really do seem to be "out there " judging by some of your album title suggestions - "Helloscope", "Peoplepeep", "Microwave", "Warped" "The Eccentric Adventures Of Stargazer Dentist" Yup! Thanks to everyone for their contributions this issue. Unfortunately I can't remember who designed the front cover, though I believe it hailed from the USA - keep sending your artistic antics in. I would also like to invite you to let me know of any ideas/suggestions you may have for items you would like to see included in the newsletters. Perhaps readers would like to contribute something personally. For example, in September, one of the Japanese gig goers could write a review of one of the shows as the rest of us won't be able to make it!?

Until September then - Happy Reading!

Bean.



1991 / 26250

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JESUS JONES



AN APPROXIMATELY CHRONOLOGICAL DIARY OF A MONTH (OR THEREABOUTS) IN THE MAKING OF "HENDRIX 303" (WORKING TITLE).

April/may-ish: I've decided to stop working at home and move the album to the Think studio. This way I make sure that I start working at a set time rather than "when Hana stops crying" or "when this really interesting thing that I'm doing now finishes". I'd got the idea after working there with Traci Lords, and, as that had gone so well, it spurred me into dreaming that I might get in there and bash through the album in a week or two. Just as I had imagined doing with this album earlier (and with "Perverse" too if the truth is revealed).

Within a day or two a routine is established. Get in at about midday, get lunch in as quickly as possible, write, sing, record or whatever until dead on 4.00 when one of the highlights of the day comes up - carrot cake and coffee time. The food shop at the top of the road does the most astonishingly good carrot cake, the icing inches thick. The next highlight is at about 7.00 when E Blood, the engineer and I go out for more food. We finish in the studio at about 9.00 or 10.00. No more food.

The one regular interruption to studio hours is the once-a-week Quasar session. Here, a bunch of us, including three of the band, go to fire laser guns at each other and exorcise some primitive urge in the hunting and killing of the other team. We all spend two, twenty minute sweat soaked sessions running around in the dry ice and dark with some terrifying bit of Gabba Techno at maximum volume and the faint sound of laser shots as a soundtrack. Iain, Gen and I must have extra murderous intent as we always place in the top three of whatever team we're in. From personal experience I can relay that Bean is also pretty nifty as well, always popping up at unpleasantly suprising moments, gun blazing laser light.

I've written a song on the album that has undergone a transformation since Iain wrote about it in the last newsletter. One of the things it needed was an Arabic percussion part. So, Gen and I spent an afternoon sampling, fiddling about with computer leads and playing his midi drum kit until we got the result we wanted - Ah'med Al Matthews playing a very convincing straight outta Egypt percussion part into the computer. We've used this method (as we did on "Perverse") with the other instruments in the band, so that now, about three-quarters of the way through the album, all we have on tape are vocals, the rest is relayed from the computer, just as we played it.

The studio hours allow for extra-curricular activity. Prince is opening a shop in London, just up the road from the studio, so I take a look on my way home. The party must be pretty light on celebrities as MTV leap on me with cries of delight now they have someone they can interview. The only person I recognise is the editor of the N.M.E who leaves a minute after seeing me. This pleases me greatly as I have no uncertain amount of hostility towards the man who, it is alleged, would not provide the essential sponsorship of The Glastonbury Festival 1993 if Jesus Jones were on the bill. Accordingly, we stopped the supply of free tickets and records to that paper, something reported in it's pages as a 'ban' on it's journalists. Perhaps that is journalistic license.

Friday night. I've made an arrangement to go out with a couple of friends for a drink. We decide to try and get more people along. I give Miles Hunt from The Wonderstuff a rare call, forgetting that he's on tour. The night goes ahead as planned and then gets unplanned later, as nights like that can do. A week or so later Miles rings up whilst I'm away, inviting me to their show at Brixton Academy. A few weeks later still, I hear rumours and finally the official news that The Wonderstuff are to split. It's sad and strange news. The Wonderstuff were important to us when we started. Iain and I spent the summer of 1988 driving to skate sites, listening to "The Eight Legged Groove Machine" and the demo (as it still was then) of "Info Freako". The success of "Liquidizer" in Britain was helped, I'm sure, by some support dates to The Wonderstuff in the Spring of '89.

Spring cleaning has become an epidemic on a grand scale. Dave Balfe, the head of Food Records rings me to ask me to come in for a meeting. It seems he is no longer the head of Food as he has decided to pack in the music business altogether - something about the compromises between art and commerce becoming too much, as well as the fact that rock music has become happy to be crap and electronic music isn't really living up to it's promise. I know what he means and have a good idea of how he feels, especially when the work on the album doesn't go so well. Now Food will be in the sole command of the man who signed us, Andy Ross, and it will be part of EMI, no longer a separate entity. What this means for us, we will have to wait and see.

I've been to a couple of games and computer conventions with Miles from Food and met up with the folks from Millenium who I've talked to about doing game music with. We arrange a meeting and a few weeks later I take a trip to Cambridge to see them. Travelling by train is a real luxury as I get some rare time to be able, if not forced, to do nothing but sit and think. I enjoy the meeting as it becomes apparent that the game is going to look stunning and have a great combination of elements from different areas of science fiction. It's also going to be unlike anything I've had to do with music so far. I go back to the studio excited about music again.

Gen's brother Andy is having a wedding party. Weeks beforehand he asked me if I'd DJ at it, as I had done at an earlier party of his. Knowing that I was going to be playing, and having a really good Techno record shop just around the corner, meant lots of new records. A new Hardfloor mini album, 12"ers from Acrid Abeyance, D.A.C Robinson, Planetary Assault Systems, Robert Armani, Tournesol and a bunch of others. Because I'm playing these I'll listen to them a lot, something I just don't have the time to do with the CD's I've got hold of recently - Drum And Bass Selection #1, Morrissey, Fairuz, Funkdoobiest, Nick Cave, Popular Songs Of Islam, Locust, Underworld, Source, Biosphere, Sun Electric, In Order To Dance Vol.4, Sinawi Music Of Korea, Reload and Bandulu. The party is great, particularly after I played. Perhaps there is some correlation there. Whatever, I loved DJ'ing and the adrenalin of mixing records in not quite perfect synchronicity kept me buzzing all night. In fact I felt great right up until 7.00 am when I got up with Hana.

Gen and I were talking the other day about how infrequently we go out to see gigs now. Looking back, I think that in the last couple of years of avid gig going, much of the time I was going out of a sense of dedication, trying to learn something for the band, not for fun. I last saw a live band about three months ago, a band who were getting the usual hyperbole from the now virtually useless rock press. I found the comparison between the gig and the clubs I go out to regularly depressing. The atmosphere was horrible, the music shite (yet another pale, retro imitation of someone else's style) and the lack of value for money was outrageous (I did actually pay on this occasion).

The number of clubs that myself, Gen, Iain and sometimes Jerry go out to varies, but we have some regulars which are seldom missed. One of those regulars has just changed location and for the opening night of the new venue, the club held a free party. I left the studio late and biked down there. As I tethered the Beast to a parking meter, I could see four very drunk suit -types leaving (probably being thrown out of) a pub. I walked across the road and joined the queue for the club. I'd been there for a couple of minutes when the inebriates started making their raucous way down the pavement alongside the wide, fast stretch of road towards me. They drew level with the head of the queue where I was standing, just about to enter the club. I must have been able to see out of the corner of my eye, because, although I wasn't looking in his direction I was aware enough of what was happening to cover my eyes as one of the suits stepped straight out into the road, in front of a car probably doing about 40 mph. The screech of the tyres on the road didn't last very long. Then there was a thud as the man hit the front of the car, then the windscreen and then a sickening slap as he hit the road, about twenty feet in front of the now stationary car. People run about, calling ambulances, stopping traffic, but most are standing still, staring. The companions of the guy lying in the road are now silent and motionless in complete contrast with twenty seconds earlier. With the sort of grimness that his trade are renowned for, the bouncer says with bleak satisfaction "He's dead,. He's dead." 'He' is at least unconscious. I get in the club, down a swift beer and a little calmed, leave and go home. By the time I get out of the club there are four police cars and an ambulance present. In the middle of the road, surrounded by the police cars is a broken bottle of beer.

I finally get finished versions of six songs that I've written. I'd worked on another but hated the end result. I've been trying some new ways of writing and the experimentation shows. Of the six that are finished, some I'm very happy with, some I'm going to need some outside views on to tip the scales.

Gen and Iain come back both really pleased with the way one song in particular has turned out. I meet with our manager and Andy Ross who are cautiously encouraging. Something about the meeting works as I go on to write the two best things that I've done for the album in the next week. The hours have changed too - I now get in at about four in the afternoon and work until past midnight. It seems to be better that way. The coffee and carrot cake remains the same though.

Which brings me to now, sitting writing this on a wet afternoon when I should really be in the studio!

MIKE

“DO QUOTE ME ON THAT!”

WHICH IS THE BEST LIVE PERFORMANCE YOU'VE EVER BEEN TO?

IAIN No Contest - Jesus + Mary Chain LONDON ICA 29th (i think!) December 1984. It was terrifyingly Loud, drenched in feedback, marred by violence and had the most magical atmosphere i have ever seen at a gig. It made me want to make music, create, anything!!
Following that on a personal level, The Pursuit of Happiness at Gent in 1989 (we played earlier that night Anyone who knows me well will know) that TPOH are my all time favourite rock band and seeing them live... phew! they played "Beautiful white" and i cried. (i kid you not!) PERFECTION.

MIKE

DAISY CHAINSAW AT U.L.U AT THE END OF '91 WAS GOOD BUT THE BEST GIG I EVER SAW WAS WORLD DOMINATION ENTERPRISES AT DINGWALLS, CAMDEN IN ABOUT 1988.

ALAN

Ice-T, Nine Inch Nails + Jane's Addiction at Lollapalooza in Chicago 1991 + The Onyx at Brixton last year.

GEN

AC/DC at the Apollo, Victoria in 1980

one of my first ever gigs - took the day off school and boy was it worth it!! What an intro - the Hell's Bell lowering from the ceiling and then this monumental guitar from Angus Young that was SO LOUD! I couldn't believe a concert could be that good. We also broke down on the motorway on the way home. I couldn't hear clearly for about 2 days but remember kids, rock'n'roll ain't noise pollution!

WHY WAS "SCRATCHED" ONLY RELEASED IN JAPAN?

GEN

Good question!
Dear Management and Record Co.
why was 'SCRATCHED' only released in Japan?

MIKE

BECAUSE JAPAN IS PROBABLY THE ONE COUNTRY THAT WOULD BUY AN ALBUM OF B-SIDES E.T.C IN BIG NUMBERS AND I SUSPECT THAT SOME CRUEL RECORD COMPANY BASTARD REALIZED IT WAS AWKWARD FOR MANY JAPANESE TO PRONOUNCE.

IAIN

Because Japan missed all those 7" + 12" with the killer B-sides that make up the bulk of "Scratched". I know we should have released it in the U.S.A. but every time we do a signing it seems that everyone has all those tracks anyway! IF YOU HAVEN'T, pester SBK records!!!

JERRY

Coz it was in Japanese

ALAN

As the perfect accompaniment to their fishy diet.

WHAT WERE YOU DOING BEFORE YOU STARTED TO ANSWER THIS QUESTIONNAIRE?

IAIN

I'm in room 302 of the IBIS Hotel in HAMBURG - i've just got back from the Pretenders gig, where i was DJ'ing. It's great going to an after show party where you don't have to say "Hi!" to any record company people, you can just go off and get pissed. Which is what i did. So now i'm sitting here, drunk, hoping that what i write won't be too ridiculous.

GEN

Thiashing through London on an XT600 (YAMAHA)
And it was GREAT!

JERRY

I've literally just come back from a holiday in Cyprus im standing in my front room very naked apart from a tan about to get in to a bath - when I read this,

MIKE

SHOWING JERRY MY TWELVE TRACK RECORDER
(NO, THAT ISN'T A EUPHEMISM)

ALAN

Clearing my ear with a pen

WOULD YOU WANT/LET A JESUS JONES SONG BE USED IN AN ADVERT AND IF SO TO ADVERTISE WHAT?

GEN

If Engelbert Humperdink can bring out his own range of Cognacs for men then I'm sure we could do something like a Jesus Jones deodorant or hair restorer - yeh you can see the advert now -

The band are onstage and Mike spots this bald guy down the front - he signals to the side of stage and one of the crew rushes on, hands Mike the new improved hair restorer - he leaps into the audience opening the top and smothers the fellow - within minutes he has a full head of hair and both he and Mike face the camera, cheesy grins and thumbs up. On second thoughts, no I don't think so.

MIKE

I LOVE THE IDEA OF A SONG OF OURS BEING USED IN THAT WAY. APART FROM THE BORINGLY RIGHT ON STUFF LIKE WEAPONS, RIGHT WING POLITICAL PARTIES I WOULDN'T MIND MOST PRODUCTS - BECAUSE WE SUPPLY THE SOUNDTRACK DOESN'T MEAN WE ENDORSE THE PRODUCT.

I THINK THAT SOUNDTRACKING AN ADVERT FOR TOILET PAPER MIGHT HAVE UNPLEASANT INFERENCES.

IAIN

ANY SONG - that doesn't bother me.

Product? Well, something that we use would be o.k.

After all, our songs are really advertisements for the band anyway....
So its promotion of one kind or another as far as i can see.

No promotion for Cigarettes or Alcohol, though i indulge in both, it's unfair to force others to decide to damage themselves.

ALAN

Not personal hygiene products, bad beer or Vauxhall cars

JERRY

Idiot stare could be used to advertise a new strain of mad cow disease.

DO YOU HAVE ANY PHOBIAS?

IAIN

CAVES Did any of you ever see those TV Documentaries where they dive into these caves a mile under the ground and squeeze through Gaps the size of a frisbee? That brings me out in a cold sweat.

MIKE

HEIGHTS, WHICH AT 6'2" IS MILDLY IRONIC, I SUPPOSE. ALSO THE THOUGHT OF COMING FACE TO FACE WITH PRINCE. BAD MUSIC AFFECTS ME IN AN UNPLEASANT WAY.

ALAN

No tropical fish, just a dog.

JERRY

I have an Anorak phobia

GEN

Retro Rock Bands

WHICH TV PROGRAMME WOULD YOU LIKE TO APPEAR ON AND WHY?

ALAN

I'd like us to be on Beavis + Butthead so we can find out just how big a bunch of whining English woosies we are.

GEN

STAR TREK - Spore is ACE!

MIKE

"THE MIKE EDWARDS GUIDE TO EATING OUT EXPENSIVELY"

IAIN

Beverly Hills 90210

I'd rescue Nikki from being stuck with a dull surfer dude like Dylan and id (here it tails off into complete Fantasy...)

WHAT IS THE BIGGEST MISCONCEPTION ABOUT JESUS JONES?

MIKE THAT WE'RE AN ALL GIRL REGGAE BAND.
THAT I AM JESUS (JONES)
THAT IAIN DOESN'T PLAY
THAT WE USE TAPES LIVE
THAT PERVERSE WAS A FAILURE.

IAIN

- 1) That Mike is a Wanker.
- 2) That Jerry is an idiot.
- 3) That Alan is Clumsy (oops sorry, this ones true)
- 4) That Alan can't play Bass
- 5) That Gen is miming all the time
- 6) Same for me!
- 7) That we are an indie band.
- 8) That any of us are just in it for the money
I MUST STOP NOW OR ILL JUST GET BITTER.

ALAN

They're men.

ARE YOU ALLERGIC TO ANYTHING?

GEN

Wasp stings and retro rock bands: both cause me great irritation and pain and I hate them! A pity there isn't a retro rock band repellent spray. It would save us a lot of aggro.

IAIN Pilchards. It's not a real allergy, it's just they're so disgusting

MIKE

PENICILLIN.
STRONG CHEESE MAKES ME SWEAT. (REALLY!)

HAVE YOU EVER HAD ANY BROKEN BONES?

GEN No - sprained my thumb once though, falling off a bike at Brands Hatch. It was quite a heroic looking crash into the gravel pit on the last corner before the finish straight and I'm glad I only hurt my thumb - totalled the bike though!

IAIN

I had a greenstick fracture of the forearm (wuss fracture) when i was being bullied by older fatter and dumber kids in school. Apparently they are all now very jealous of my success and all their children want signed photos. Well, im sorry but their children can 'FUCK OFF' ha!

ALAN

No I haven't and God knows how.

MIKE

LEFT ARM, SKATEBOARDING, 1977

JERRY

Just a broken
heart. -

IS THERE SOMETHING YOU'VE DREAMT OF DOING FOR A LONG TIME?

GEN

- ① Touring the states on a motorcycle
- ② Doing a parachute jump
- ③ Travel into space
- ④ Finish the last sheet on my SNES STARWARS! AARGH
- ⑤ For once, finding a pair of trousers that fit my legs.

MIKE

SLEEPING, ONLY I HAD TO DAYDREAM ABOUT IT.

MOUNTAIN BIKING + HIKING IN UTAH + ARIZONA.

MOUNTAIN BIKING SOMEWHERE REMOTE WITH MY BRO.

IAIN

Only sad stuff...

- 1) Being in Ultravox! (with john foxx)
- 2) Being able to do stalefish airs on a half pipe...
- 3) Being able to play the piano like WIM MERTENS

JERRY

JUST KYLIE

NO, NO JERRY - "SOMETHING" NOT SOMEONE (BEAN)

If you think these questions are a bit boring (and lets face it some of them aren't terribly inspirational) then get some interesting ones sent in FAST or I shall be forced to make them up myself (which I expect you all thought I did anyway)!!

An Evening With Jerry De Borg.

Bean just phoned me and asked me to write something for the JJ newsletter. I was just on my way out so I grabbed a note pad and thought I'd document some utter rubbish for you. As I was meeting a particularly odd friend of mine the opportunity seemed ideal.

So, we're sitting in an Ealing wine bar waiting for Happy Hour. At 5.31 precisely we order a pitcher of Long Island Ice Tea with triple the measure of alcohol and half the measure of mixer. The waitress is new and brings us a photo of Rhodes (a long island in the sea)!! We immediately complain and ask to see the manager. The manager isn't in yet, so the waitress carefully describes him to us so we can create a mental picture.....

Three mental pitchers later we're both half cut and the world seems a better place. Martin starts ordering everything in sight. There's a salt cellar on the bar, so he buys some salt. I calm him down and together we peruse the menu and discover a new cocktail - "The horse Drawn Zeppelin" - it reads - a concoction of aromatic horse drawn spices subtly blended with a soft fusion of scented herbs from the mystic East, entwined with a whisper of age old racoon pelt, carefully sieved through finest Persian silk and mixed with a bottle of Jack Daniels to kill the taste. It's better than sex. We order two Horse Drawn Zeppelins with double alcohol plus two knee Zeppelin chasers.

Meanwhile outside the wine bar some sort of protest march is going on - The Women Against The One Night Stand, TWATONS being their proud acronym. Girls, women of all ages gathered together from far and wide chanting their slogans and protests, apparently quite a momentous occasion. A rogue strain of Animal Rights activists shout insults at a passing cat, then throw red paint over it for wearing real fur. Martin opens the door of the wine bar and grabs a small female off the side of the procession. He baffles her with a few slurred sentences as he swiftly manoeuvres her to the bar.....

To be continued. (Well...maybe)

Jerry

SWAG!

For T-shirt information send a SAE to:

GIANT, 180 North Daisy. Pasadena. CA. 91107 USA

Unfortunately Giant UK have run out of JJ T-shirts at the moment and have no plans to sell more until the next tour!!

Happily, the following back-catalogue shirt is available from Jesus Jones T-shirts c/o Gailforce Management, 30 Ives Street, London, SW3 2ND.

"Real, Real, Real" May UK tour with dates on the back - Black - size medium - £8.00/\$16.00

"Real, Real, Real" May UK tour with dates on the back - Black - size X-Large - £8.00/\$16.00

****ONLY A FEW LEFT NOW!!****

Please do not send cash or foreign cheques. Gailforce will accept British cheques, postal orders and International Money orders, made payable to JESUS JONES in either pounds sterling or US dollars.

Remember to add postage and packing:

UK - £1.00 per T-shirt

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COMPETITION

WOULD YOU LIKE TO OWN SOMETHING FROM THE JONES WARDROBE?

Well here's your chance - I'm not exactly sure what the prize will be yet, probably one of Iain's hats, Gens stage shirts or if you're really lucky, a pair of Alans socks!!
Whichever, the article is guaranteed to be well worn and outdated (why else would the band chuck them out?)

To enter just answer the questions below either using the spaces provided on this form or on a separate piece of paper. Send to the usual address to reach me no later than August 22nd '94.

1) Which extra tracks are included on the Japanese version of "Perverse"?

2) Which member of Jesus Jones was last to leave the "Shopping" launch party?

3) Which track did Jesus Jones cover for the NME's "Ruby Trax" charity album and who wrote and recorded the original?

4) Which band member has a tattoo - extra brownie points if you can tell me what its of?

The winner will be notified and sent the prizes by post, all others will be kept in the dark until Septembers issue.

All bribes happily accepted.

ORDER FORM

Due to demand, back issues of the fanzine are available, all of which feature different questionnaires answered by the band compiled from questions sent in by readers, along with various articles and touring stories. You may also order future issues which, when published, will be automatically sent out to you. Simply select which issue(s) you wish to receive by ticking the appropriate box(es) below.

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We are unable to accept personal cheques or cheques drawn from banks outside of the U.K. and N.Ireland - so please don't send them as we have no option other than to send them back to you! However, we will accept International Money Orders in either pounds sterling or U.S. dollars made payable to **JESUS JONES**. These are readily available from banks and postal counters world-wide. For example, if writing from the USA you will find it easiest to obtain a Postal Money Order from The United States Postal Services - an example of which is shown below.

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