

the film was actually about, and it sounded really interesting. It sounded like this album would be a perfect soundtrack for the film. That title conjured up so many images for me. Now I'm in New York, so I'll try and get it on video — invest in it and watch it with our album playing!"

Do you ever get approached to do soundtracks? Your music has a very cinematic quality.

"Not as

Again, I don't take it too seriously. [I] don't have any sleepless nights about it. It's just — that's life, I suppose. There are a lot of assholes in the world!"

There used to be Siouxsie clones amongst your fans. Do you still get that?

"I think people are cooler about that kind of thing now. I like to think that people we've influenced, you wouldn't be able to tell by looking at them or listening to

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much as we'd have like to be. The only thing that has happened was when Tim Burton asked us to write a song for the *Batman Returns* film, but that was for a very specific scene in the film. We were the only band approached to write for the film, so it wasn't like one of those horrible films with 100 bands on it. That's pretty sickening, isn't it? And there was another film, *Out Of Bounds*. They use 'Cities In Dust', but we didn't actually write for that one. That's all we've been asked to do. [It would] be nice to do more."

Do you ever look back at your career and how it unfolded? If somebody had said in 1976, you'd still be making records in 1995, how would you have reacted?

"Yes, likely would have laughed them out of the room — ha ha ha! We only formed to fill in a spot that was free on the bill of the 100 Club festival. We were in a gay club in London, and I happened to overhear Malcolm [McLaren] saying: 'If only we could find one more band.' I piped up, without thinking: 'I'll do it.' I was with [bassist] Severin at the time, and we recruited [guitarist] Marco [Pirroni — Adam and the Ants] and [future Sex Pistol/punk icon] Sid [Vicious] in a club that night. Then we thought: 'Well, what are we going to do [big laugh]?' Apart from Marco, no-one else had ever held an instrument or talked into a microphone. We met at the Clash's studio to find out where you plug in: 'Ooh, what does this do?' Kerrang! 'What's a pick?' So, we entered into the spirit of the thing, and the impossible became possible. The naivete was that I said to the guy doing the sound for all the bands: 'OK, I want to be really loud, so I'm going to have three microphones so I can be three times as loud as anyone else [laughs]. So we gaffered three microphones together, and no-one told me it wouldn't be any louder! They appeased me, and I finally found that out — just the other day, actually. Just kidding!"

Are you mused or bemused at the current, so-called punk revival?

"Both. It's kind of like a preconceived notion of what they're doing. It's so self-conscious. As far as I'm concerned, it was quite a naive and innocent way of becoming a band for us, personally. It wasn't like studying books with musicians. No-one can read music in this band, except for Martin, the cellist/accordionist, and we give him a hard time for it. We slap his head: 'Where did you pick that rubbish up from, Martin?' No, I just find it all very cynical actually."

How are you viewed in the English music press these days?

"We've always distance ourselves from being part of a fashion, or clique, or movement, which the media are always trying to create out of something, especially the press in Britain. It's so desperate there. We've saved those buggers till last 'cause we know we're going to have to get our fists primed! We're not looking forward to doing press there, but we'll be ready. We've been in and out of fashion there three or four times at least, so it's like a pinch of salt.

them. I'm also so sick of the bands around that are just so derivative of an era, like the 60s or early 70s. Maybe for 14 year olds it's exciting but, if I know where the source is, I'm really not interested in what they have to offer, unless they add something of their own to it."

Do you think your own achievements have been undervalued given all this current stress on 'women in rock'?

"I know there have been people wanting to do 'women in rock' books every other week, and I resisted a lot of that. I think it's very healthy to have a lot of women involved in rock, but to make a big deal out of gender, rather than what that person can bring to the music, was just a male idea — a very hetero idea of rock chicks, and very patronising as well. Yes, it is depressing that is still happening. Let them play their games. I'm not really interested and I think people out there know that. They're misinformed so often, but I'm sure they're not as stupid as these papers try to treat them."

What are your recollections of the Lollapalooza tour?

"For us, it was very exciting and really good because it wasn't the big successful monster it later became. There was a lot of doubt about it. Promoters weren't booking it because they were nervous about it. It was only halfway through, when they saw it was outselling the Van Halens of the world, that they started knocking on the door. With the bands, it was a very diverse bunch of people thrown together. We were the only English band and there was a lot of trepidation from the other bands, us included, that it could be hell backstage. Imagine all those people hating each other! Some people may be disappointed about this, but we had great fun with all the other bands."

"The road crews all helped each other, so it wasn't this juicy soap opera that everyone was hoping to get their teeth into — 'and that bitch Siouxsie' etc. — but that did seem to happen with the ones afterwards. Plus, it did get to be this big, successful, almost corporate thing, that I suppose was inevitable after its initial success. The first one was a 'what's going to happen?' thing, and that was a perfect vehicle for us. But we won't do it again."

Do you still enjoy performing?

"Oh yes. We wouldn't do it otherwise. The physical side of that is very much a part of this band, as well the spiritual side — that's a very important element — and it's fun! People don't associate us as a band having fun, but that is the ultimate criterion for what we do."

One last question. What was the first vinyl you ever bought?

"Oh, this is very embarrassing. I have to explain. I grew up with an older brother and sister — 10 and eight years respectively — so there were a lot of records I never had to buy. But the first 45 I bought was 'ABC', by the Jackson Five. At least he hadn't grown into the monster he became then. He was Michael, as he was born."

KERRY DOOLE



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